

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music, and the Drama.

No. 3839.

SATURDAY, MAY 25, 1901.

ROYAL INSTITUTION OF GREAT BRITAIN,

ALBEMARLE STREET, PICCADILLY, W.
TUESDAY NEXT, May 28, at 3 o'clock, Prof. WILLIAM KNIGHT, LL.D., Professor Moral Philosophy, University of St. Andrews, FIRST of TWO LECTURES on 'The Philosophical Underpinnings of Modern Poetry.' (The Tyndall Lectures.) Half-a-Guinea the Course.
SATURDAY, June 1, at 2 o'clock, Prof. J. B. FARMER, M.A. F.R.S., Professor of Botany, Royal College of Science, FIRST of TWO LECTURES on 'The Biological Characters of Epiphytic Plants.' Half-a-Guinea. Tickets may be obtained at the Office of the Institution.

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SATURDAY, MAY 25, 1901.

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LITERATURE

University of Cambridge: College Histories.—St. John's College. By James Bass Mullinger. (Robinson & Co.)

THIS volume displays all the merits and demerits of Mr. Robinson's undertaking. It was inevitable that in the achievement of such a series of college histories as that to which this book belongs the volumes should be of unequal interest and workmanship; and perhaps, if all the colleges of Oxford and Cambridge were to be treated in the Procrustean style, the general reader would have some right to complain of the publisher's original design. Mr. Robinson no doubt had to study the question from other than merely literary standpoints, and certainly the Universities have no right to protest against a London publisher who in the case of Cambridge treats St. John's College and (let us say) Selwyn College Hostel in the same style. Oxford and Cambridge could have taken the matter into their own hands; and indeed, years ago, Corpus Christi College and Wadham College at Oxford, and St. John's College alone at Cambridge (unless we are to add the Rev. W. G. Searle's unfinished history of Queens'), put forth adequate records of their own *alumni*. Within the last few years Dr. Venn has succeeded in publishing full memoirs of the college of Gonville and Caius; and Dr. Peile, in his history of Christ's College, told us that his own work upon his college is far advanced. But Mr. Robinson, who is, we believe, an old Cambridge man, saw his opportunity, and the present series of "College Histories" is the result.

If any man could have been singled out as occupying a unique position to fit him for such a task as the writing of one of these volumes, it was Mr. Bass Mullinger. The first volume of his 'History of the University of Cambridge' was published in 1873, and for more than a quarter of a century he has watched and noted the growth and history of the academic state of his election. For over thirty years he has been associated with St. John's. We hope to

show that in the present volume Mr. Robinson has been doubly fortunate. For the history of such a society as that of St. John's College, Cambridge, is largely a history of the University. As it is impossible to appreciate University life apart from the college system, so here in a peculiarly typical manner we get the story of Cambridge retold from a particular and, indeed, a novel point of view. It is unnecessary to dwell on the importance of the rôle played in the University by Lady Margaret's foundation through the course of the last four centuries; and for that reason, if for that reason alone, the college is to be congratulated that its tale should be set forth by a writer with so keen an historical sense as Mr. Mullinger.

We do not propose to set forth in this notice the history of St. John's from its beginning. It started with the hospital of 1135, built upon "a very poor and waste place." Mr. Mullinger pictures it as surrounded, a hundred and fifty years later, by an expanse of gardens and orchards, and covering the whole ground from St. John's Gate to the river and from King's Hall to Bridge Street—surely a pleasant home. The history of this *imperium in imperio* is continuous from that day till the present. Some time after the year 1863, in removing some plaster from the set of rooms known as "the Labyrinth," lancet windows were discovered which had been erected between 1180 and 1200. This long record of corporate life Mr. Mullinger has compressed into fewer than 350 pages, and it is easy to believe that this compression has been the chief difficulty in his task.

It is not till 1511 that the real history of the college begins; and we have here the further advantage of travelling over ground rendered familiar in the companion volume of Dr. Peile upon the history of Christ's College, and in Mr. Austen Leigh's 'King's' and the Rev. J. H. Gray's 'Queens'. Apparently similar in design, St. John's and Christ's differed very considerably from the first. Perhaps the fact that St. John's started with thirty-one fellows on its list, while Christ's had only twelve, goes far to explain the different view which would obtain. Yet after all the life was all one, and one cannot be too often reminded of the details which Mr. Mullinger brings forward:—

"Until after the expiration of five years from his M.A. degree, no fellow was permitted to go into the town oftener than twice a week; 'and inasmuch as,' says the statute, 'it is a saying *Vae soli*, we ordain that students of the college shall not stroll about *alone*, nor tarry in the town, but always have as a companion some fellow, scholar, or student of the college.' Once, and once only, during the tenure of his fellowship was a fellow permitted to be absent for six months consecutively, and then only if summoned on the service of the king or on that of a bishop. The master and president were to dine and sup in hall at a separate table, together with those of the fellows whom they might think fit to join to them. No stranger was to pass the night in college without special leave. Whenever, in the winter season, a fire was lighted in hall 'in honour of God or of the saints,' the fellows, scholars, and servants might stay to amuse themselves; but neither singing, dancing, nor music, nor any other noisy pastime, was to be allowed in chambers."

That was life at St. John's in the sixteenth century, and many particulars remained unchanged till a far later day. Happy they, however, to rise at four in the morning (happy, at least, in summer), instead of our present degenerate ways. That was the life, as we have intimated, of the University at large.

The history of St. John's is a history of its great men. Fisher (with the reflected light of Erasmus), Cheke, Ascham, Lever, Cecil, Cartwright, Fulke, Whitaker, Williams, Gunning, Baker, Wood—names such as these recall whole epochs of history beyond rather than within the college walls. It is not necessary to emphasize this. Mr. Mullinger has very happily treated each of these characters in a perfectly adequate and proportionate manner.

Of the general type of character produced at St. John's Mr. Mullinger shall himself speak. He is criticizing the period of the Restoration:—

"With respect to the education imparted at St. John's at this period, permeated as it was by doctrinal theological conceptions, it is to be noted that the majority of those who afterwards attained to eminence had for their tutors men who themselves achieved very little subsequent distinction. It would almost seem, indeed, that the impress of a powerful personality is chiefly to be recognized, in those days, in the success with which it imparted to others principles which involved an almost complete surrender of the rights of private judgment whenever they came into collision with constituted and recognized authority. But whatever may have been the chief determining causes, it is undeniable that St. John's, during the interval between the Restoration and the expulsion of the Nonjurors, educated a large number of loyal sons who rendered signal service both to Church and State."

Mr. Mullinger has made a special feature in this book of the average admissions for each decade, though it is a pity that he has done so to the end of the eighteenth century only. The fluctuation in numbers in the nineteenth century is surely a matter of importance, equally with those of earlier centuries. If we may take, for the sake of comparison, the first, last, and one other number, we find the remarkable fact that while about 1630 the average was 54.9, in 1700 it was reduced to 39.5, and in 1800 to 42. (At Christ's about 1700 the average admission was 18.9.) It would have been at least helpful for a proper appreciation of the subject to be told what was the admission in the year 1900. With the modern period of St. John's, however, we do not propose in this notice to deal. Mr. Mullinger has special appendices on the boat club, though without any allusion to the Johnian blazer, the original of all such gear and of the name; and on the cricket club. He waxes most eloquent, and justifiably, over Bishop Colenso, of whose college rooms he is the present occupant:—

"Looking due south, over the river and the college grounds, to where, through the vistas among the ancient elms, appear the pinnacles of King's College Chapel, the clock-tower and gateway of Trinity, and the towers [*sic*] of Great St. Mary's, they command in summer-time a scene of tranquil beauty unsurpassed in Cambridge."

The most unexpected piece of humour (even surpassing the elaborate description of a ghost story in Oxfordshire which takes four

pages) is Mr. Mullinger's panegyric of perhaps the ugliest structure in Cambridge, the tower of the college chapel. He actually goes so far out of his way as to say that a timber leaved *flèche* at the intersection of the roofs of the chapel and ante-chapel would have seriously marred the general effect! We may think of the Sainte Chapelle at Paris, and of Sir Gilbert Scott's imitation of it at Exeter College, Oxford; but no—the jest was too good to lose.

Turning to a pleasanter topic, we are delighted to find Sir Christopher Wren's suggestions, discovered some years back, for the old bridge of St. John's. Wren proposed, as he had done at Trinity, the diversion of the bed of the river westward by digging a new channel, which he declared would be a singular benefit as well to Trinity College. The force of the latter consideration, adds Mr. Mullinger, appears to have been but imperfectly appreciated by Dr. Gower, the Master of St. John's. He defends, this time with reason, the eddying curves of the river under his own windows.

Mr. Mullinger's style is not always good; his sentences are often laboured, and sometimes, perhaps, monotonous. His use of the verb "to grudge at," more than once, seems curious if not pedantic. But we forgive him these trifles out of consideration for his allusion to the importation into Cambridge of Lancashire ware in 1553, and of Sheffield knives in 1600. It is possible, too, to lament the absence from the book of such a picturesque personality as Stephen Fovargue, the author of the 'New Catalogue of Vulgar Errors,' who was tried for the manslaughter of his gyp; and we miss (at least from the index) the late Dean Cowie, who catalogued the college MSS. There is no statement of the legend of Ben Jonson's connexion with the college, so that may presumably be considered apocryphal.

We have, then, little but unmodified praise for the present volume. It is too late to protest against the use of the light blue cloth (the Eton blue, as Dr. Peile pointed out), for the pleasure of sight and touch. We have said our say, and can wait now for the forthcoming and long-promised volume in which the record of Trinity College is to be summed up by the Rev. A. H. F. Boughey and Mr. J. W. Clark, from whom great things on a great theme are expected.

Australasia Old and New. By James Grattan Grey. (Hodder & Stoughton.)

THIS is an important, but somewhat unsatisfactory book. From a journalist with nearly forty years' colonial experience we looked for a work both instructive and exact in its details. Some of the chapters of Mr. Grattan Grey's work were written years ago, but his volume appears to have been put together with haste. What is to be said of passages in the introductory chapters like the following?—

"[More than a century had elapsed after the discovery of America when] De Quiros and Torres, and [some Dutch navigators,] after skirting the New Hebrides, [set foot on Australian soil]. Torres gave it the name of Terra Australis, but beyond naming it, that great navigator apparently made himself very little acquainted with the country itself, for he left no records either as to its extent, its natural features, or the characteristics of its inhabitants.

It is just as likely as not that he merely landed for the sake of saying he had been there, and that he encountered none of the aborigines during his short stay on shore, the probability being that they retired to the dense forests upon his approach, and did not again venture to the seaboard until they felt assured of his departure."

With the exception of the words which we have placed in brackets, the whole of the statements in the paragraph are pure invention. Quiros came no nearer to Australia than the New Hebrides; Torres, his second in command, did not set foot on Australian soil, and the name "Terra Australis" belongs to a period one hundred years before his time. One hundred and fifty years after Torres made the voyage, his letter describing his discoveries was found at Manila by Dalrymple, who noticed that this navigator in passing along the coast of New Guinea saw islands to the south; Dalrymple, concluding that these "islands" formed part of the Australian coast, gave the navigator's name to the strait.

Mr. Grey continues:—

"After De Quiros and Torres, more extensive examinations of the coasts were made by Dampier, Tasman, Pelsart, Carpenter, and others."

The last four names are given in the reverse of their chronological order, and Carpenter made no discoveries. Again, after treating of Cook's discoveries on the east coast of Australia, the author says:—

"As a matter of fact, it was discovered in 1609 by Don Pedro Fernando de Quiros, a Spanish nobleman, who named it Australia of the Holy Spirit."

Pedro Fernandez de Quiros was a Portuguese pilot and admiral in the Spanish service; the country which he discovered and named, in 1606, has been known for more than a century to be part of the New Hebrides group.

Mr. Grey's knowledge of Australasian history is imperfect. He writes incorrectly of La Pérouse and his fate; of Collins's attempted settlement at Port Phillip in 1803; of Buckley, the wild white man; of Fawcner and Batman; and the book is marred by a number of minor mistakes and misspelling of names. Bendigo, as pointed out in our columns not long ago, is a corruption of "Bandicoot."

Mr. Grey admits that months—he might have said years—of research would be necessary to give anything like a detailed account of the rise and progress of those distant lands, and remarks that he did not intend to write such a work. He might, however, have consulted one or more recognized and authoritative works, especially as it was his design "to dispel hazy notions" about the Southern colonies.

Having said so much, regretfully rather than by way of complaint, we have to thank the author for his outspoken views and opinions of society and government as it is to-day in Australia and New Zealand. On society in the Australian colonies he writes freely and hopefully. "The 'larrikin evil' is a very pronounced one; these young blackguards have no respect for age or sex." The reader must not suppose the evil to be universal, for as we write the correspondent of a leading London newspaper telegraphs that the Duke of Cornwall,

when leaving Melbourne, paid a high tribute to the conduct of the crowds during his visit, and noted the absence of "larrikinism." Our author himself remarks:—

"Of Australian youth generally, it is only fair to say that they are sober and well-behaved, law-abiding and orderly. Their sobriety is one of the many excellent traits they possess..... In this connection it must be observed that London itself might take a leaf out of Australia's book considerably to its advantage."

On the press of Australia, with which Mr. Grey has been so long associated, we have a very interesting chapter. In lieu of his own opinions on the literature of Australasia he gives us those of Prof. Rentoul, of Ormond College, Melbourne. We note that the professor considers "Kendall [incorrectly spelt Kendal] the greatest as yet of Australian singers." The *Athenæum* (September 27th, 1862; September 19th, 1863; February 27th, 1864) was the first to point out the merit of Kendall's earlier poems nearly forty years ago. To Dr. Rentoul's criticism Mr. Grey has added four poems by Miss Annie Rentoul, "one of Australia's most charming songstresses," of whom we shall hope to hear again.

Mr. Grey has some short chapters on transportation and bushranging, on the gold discoveries, on the natural features and products of the colonies, and very interesting, though sad accounts of the extinct tribes of Tasmania and decaying aborigines of Australia. He has a sadder story to tell of the decadence and demoralization, through the drink traffic, of a nobler race of men, the Maoris, having recently travelled through New Zealand, "that land of surpassing loveliness and natural attractiveness," and come into contact, officially and otherwise, with nearly every native tribe. He is by no means enamoured of present members of the New Zealand Parliament, who have brought about "a reign of terror" among the civil servants. Nor does he wholly approve of some of their later legislation—"womanhood suffrage" or "old-age pensions" as at present enacted. He approves of "one man one vote" and the labour legislation. The later land legislation is a natural reaction from the old policy, which he considers "favoured a landed aristocracy." He attributes the best features of the democratic movement in this colony primarily to Sir George Grey, Sir Robert Stout, Sir Julius Vogel, and Mr. Ballance. In the author's opinion it is "to Grey more than to any other man that New Zealand owes what she is to-day," and he reprints a chapter on Sir George, describing a visit which he made to the veteran pro-consul and statesman at his island home (Kawau) twenty years ago.

The chapters on New Zealand are followed by one on the loss to us of Samoa. Mr. Grey shows that the natives are satisfied with German annexation, and says that while the United States share in those interests we are in no danger from Germany.

As to the future of Australia, Mr. Grey quotes figures of the late Mr. Hayter estimating that the population in 1950 will be thirty-two millions, and in the year 2001 no fewer than one hundred and eighty-nine millions. All such estimates are fallacious and useless. An equally competent statistician thirty years ago estimated that in the

year 1900 Australia would possess a population of ten millions. It is still under four millions! Whatever the future may promise in point of numbers, Mr. Grey thinks it will be well for dreamers of imperial federation to try to realize that colonial self-government tends rather in the direction of national independence:—

"To govern themselves in their own way, according to their own conceptions of what is best suited for the requirements of the countries they live in, is the idea which is fast taking possession of people's minds all the world over; and it is a well-known fact that in the Australia of to-day there are thousands of men and women who are strongly impressed with the belief that events will so shape themselves in that part of the world as to result in complete independence eventually. Indeed what Sir Wilfrid Laurier so recently said about Canada may be applied to Australia: the present arrangements work very well and suit existing circumstances, but it would be going too far to say that they will last for ever."

The author further warns us of the prudence on the part of too many people to attribute to the present manifestation of loyalty an importance which does not really belong to it. He considers that it is "an enthusiasm which possesses no real or durable significance."

"Complete national independence will not be sought for until Australia feels absolutely sure of her position from being able to defend herself against foreign attack, and when that stage of her development is reached the leave-taking between Great Britain and Australia will be one of mutual friendliness and best wishes on the part of the old nation and the new."

A Royal Purveyance in the Elizabethan Age.

By Walter Money, F.S.A. (Newbury, Blacket.)

THE Rev. Joseph Wood, vicar of Whitchurch, Hants, who died in the year 1731, left, as a mural tablet records, "a handsome library of books for the use of his successors." In this library, amongst a mass of varied theological literature, Mr. Money recently discovered a noteworthy manuscript record, the full title of which is

"A Perfect Booke of all the Landes as well arable as pasture, Meadows, Wastes and Waste Groundes, with the goodness of the same, as well as in whose handes and occupacion the same is, within the Hundreds of Evenger, Chutbye, Kingsclere, Pastroe, and Overton, vewed, seene, and numbered by estimation in the year of our Lord, 1575, by certaine innhabitants there at the commandement of the Justices of the Peace of our Sovereigne Lady the Queene Elizabeth, within her Graces County of Southampton: and furthermore, how mutch and upon whome the whole Summe and Rate of Wheate, Sturtes, Lambes, and Poultrye thereby may best be levied for provision of the Queene's Majesties most honourable Householde at sutch time as the same shalbe requested."

Mr. Money has reproduced this record *in extenso*, with considerable annotation, and an introduction that treats in a comprehensive way "the little-known system of purveyance."

There can be no doubt that he has added considerable material of worth and interest to the local history of a large number of agricultural parishes in the north of Hampshire. The record is also valuable because of the illustration that it affords of the social relations of the

agricultural classes in the south of England in Elizabeth's time, and because it throws much detailed light on the question of purveyance.

Whether it was worth while to reproduce the whole of this return, fully extended, in large type on quarto pages is questionable; but if this is a fault, it is one in the right direction. It is a little irritating to find page after page of tenants' money compositions filled from top to bottom with the vain repetition that the payment was made "for his hould there." It is quite a relief to find that the very compositor got weary of it, or else exhausted his case of "h's," and printed that Richard Blanchard, of Husborne, paid 8d. "for his bould there."

There is always the temptation to the finder of an unpublished manuscript of exaggerating its importance, and even a fairly experienced antiquary such as Mr. Money has, to some extent, fallen into this error. More is known and can pretty readily be found about purveyance than is implied in the introduction. The Domestic State Papers of the reigns of Elizabeth and the first two Stuarts abound in references and elaborate records with regard to its incidence, and to the hostility it excited from one end of England to the other. The excellent calendars to these papers are to be found in every good library, so that the local or county historian has no difficulty in following up the subject. The Historical Manuscripts Commissioners have brought much to light bearing on the details of purveyance, notably at Belvoir; whilst quarter sessional papers in a few of our counties yield much information of the same character.

The Board of Green Cloth, as established in Elizabeth's reign and continued by her two successors, was a distinct abuse and extension of the ancient right of purveyance for the sovereign's use. Under the authority of this Board every kind of evil was fostered, and victuals and supplies for the use of the royal household were often exacted at prices considerably below the market value and in quantities far beyond any possible requirement. Just about the period of this Hampshire return there were considerable disturbances and difficulties in Northamptonshire, Derbyshire, Lincolnshire, Leicestershire, and elsewhere, as to the system and methods of the purveyors, and numerous attempts were made to compound for the dues. The purveyors had authority to seize upon hay, to compel the service of drovers, and even to turn the cattle into pasture land as they took them up to town or the appointed place, and all this at what was vaguely set forth as "reasonable price and payment." When compositions were effected—a large number of shires made such arrangements in 1578—they were supposed to be drawn up by the justices of each county in conjunction with the officials of the Board, but Mr. Money shows how easily these precautions were set at naught, and how varied were the rogueries practised in collection. The odious system of purveyance and pre-emption, as a part of the royal prerogative, originating in the necessities of a king's real progresses, was not extinguished until after the Restoration.

That part of the introduction which deals

with the formation of the manors of North Hampshire, "long narrow strips from river to wood, with the right to use of both," and the accounts of the old common-field system of agriculture and the common flocks, is set out with clearness and commendable brevity.

Similar praise can hardly be awarded to the numerous notes. They deal chiefly with brief descriptions of the parishes concerned and the persons named in the returns. There are several blemishes in them with regard to matters that do not relate in any way to the main subject. For instance, the composition for the tithing of Combe suggests a very long note as to the church of Combe, which was given to the Abbey of Bec soon after the Conquest. This statement next gives rise to remarks about the alien priories of the county (although Combe was not one of them), and an incomplete and incorrect list of these priories is printed. Selborne Priory was a very well-known Austin house, about whose history the Hampshire Record Society has issued two volumes, but Mr. Money states that it was a cell of St. Vigor of Ceresy. The omission of three-fourths of the notes would have improved the book and materially lessened its size. The sad, but well-known and hackneyed story of the judicial murder of Lady Alice Lisle by Judge Jeffreys in 1685 is dragged in to form a long note in a book dealing with 1575, because there happens to be a very distant kinship between that lady and the Elizabethan owner of Burghclere, whose purveyance composition is given in the Whitchurch record. At this rate there is not the slightest reason why the notes should not have filled several volumes.

Eugene Schuyler: Selected Essays. With a Memoir by Evelyn Schuyler Schaeffer. (Sampson Low & Co.)

Italian Influences. By Eugene Schuyler. (Same publishers.)

READERS in search of an entertaining book will seldom go far wrong if they order the life and letters of an American diplomatist. The habit prevalent in the United States of selecting the "honest men sent to lie abroad for the good of their country" on the score of intelligence, usually as manifested in literary work, rather than on that of family connexion or official favour, ensures that when they come into contact with history in the making they shall not only possess some knowledge of the past to guide their judgment of the present, but also such practice in the use of language as may enable them to express their thoughts when expression rather than concealment is called for. Moreover, being, as a rule, wholly free from the rather childish love of mystery for its own sake characteristic of officials in Europe—and nowhere more than in England—above all of diplomatic officials, they occasionally commit the results of their observations to letters and diaries with a frankness which one can conceive to be a little startling to a diplomatist of the older sort.

The name of Eugene Schuyler will be very familiar to those who can carry back their memories five-and-twenty years or so, and his life will recall vividly the days when an English Ministry "put its money (or

rather the country's) on the wrong horse." The letters which stirred the English-speaking world—or so much of it as was not enthralled by preconceived opinions or blinded by official pedantry—to righteous wrath in the early autumn of 1876 are here reproduced in their most important parts. Again we can read how, in reprisal for a sporadic and quite abortive rising, the greater part of a province was given up to fire and sword; how at Panagurishta "about 3,000 were massacred, the most of them being women and children"; or at Batak, "of the 8,000 inhabitants not 2,000 are known to survive"; how "a village notable was spitted on a pike and roasted"; how the officers under whose orders these and similar operations had been carried out were decorated and promoted—all told in the letters not of an "hysterical sentimentalist," but of an unprejudiced American of Dutch blood. Superior persons, we believe, still write "Bulgarian atrocities" with the inverted commas of polite incredulity; the old *mot d'ordre* has not yet lost all its virtue. But it is as well that the younger generation should have an opportunity of learning, so to say, at first hand what the government of Europeans by Asiatics implies.

We do not know whether the extracts from Schuyler's diary in the winter of 1876-1877 have appeared before. They are by no means wanting in that quality of frankness to which we have referred. Here, for example, is an amusing bit of gossip that awakens many memories:—

"Found Sala at home, and had a little talk with him, and afterwards with Campbell Clarke. Both are immensely disgusted with the *Daily Telegraph* for not printing or misprinting letters and telegrams, and for taking such an absurdly wrong tone in opposition to all the facts. Sala says Arnold, who is the chief leader-writer, 'is bitten by the Oriental tarantula,' fears for India, dreads Russia, &c.

"After dinner went to a soirée at General Ignatieff's. Even Lady and Miss Elliot were there. Lord Salisbury said to me, 'Well, you see they are sending us away sooner than we expected.' We had some little talk, in which d'Ehrenhoff and afterwards Tsereteleff joined. I told of the farcical elections at Salonica, and of Cheket Pasha. D'Ehrenhoff tried to defend the Turks. Salisbury was inclined to be a little bitter against them. After all were gone, I had rather a long talk with General Ignatieff. He told me what had taken place at the Conference, and hinted that Elliot and Beaconsfield were trying some underhand game to make the Turks obstinate."

A few days later he writes to his future wife:—

"The Turks are very obstinate, and yet manifest signs of giving in. Lord Salisbury is getting furious at them. The rupture between him and Elliot is now very open, and both sides take little pains to conceal their feelings. There would seem to be little doubt that Elliot is encouraging the Turks and working against Salisbury. Hints have been given me that Beaconsfield is doing the same thing."

Gossip in England, if we remember right, said much the same. Lord Salisbury himself seems to have thought that Bismarck was interested, "for reasons of his own," in preventing a settlement, and Schuyler agreed with him. They did not know what Bismarck himself has since told us, that a treaty securing the neutrality of

Austria in a war with Turkey was being negotiated meanwhile between that Power and Russia.

Soon after war had begun Schuyler came to England, where he made many acquaintances. He breakfasted with Gladstone, went to the Cosmopolitan Club, "a peculiar institution here," and "was taken to see a very charming old lady, the dowager Lady Stanley of Alderley. She looks like a picture and talks like a book, only better."

He was back at Constantinople in plenty of time to share in the exciting sensations of the early days of 1878, when the Russians were at the gates and the British fleet at Besika Bay, or elsewhere. Under February 13th he tells an old anecdote, probably now forgotten:—

"Placards were posted this morning on the British Embassy and in the surrounding streets: 'Perdue—entre la Baie de Bésika et Constantinople—une flotte. Récompense honnête à ceux qui pourront fournir quelques renseignements.' Other placards said, 'Apply to Mr. Layard.'"

In the fleet itself opinions were so divided "that the Duke of Edinburgh had to put up a sign [*sic*]. Please remember that the Emperor of Russia is my father-in-law."

After a few months in the not very congenial post of consul at Birmingham (where the garden would grow nothing but rhubarb, no matter what was planted), Schuyler was appointed to Rome, where, it is curious to read, the United States Minister "considered it derogatory to the dignity of the service to associate the commercial with the diplomatic branch in social matters, and therefore declined to present the Consul-General at Court." In little more than a year, however, he was sent on to Roumania. Diplomatic etiquette seems to have been infringed for a moment by his title of "Diplomatic Agent," which the Government, in its new-fledged independence, contended was appropriate only to a vassal State; but this was soon set right, and Schuyler held the post till 1883. In June, 1881, he was sent on a mission to Belgrade, and saw the then Prince Milan, of whom he, unlike other people, uses more than once terms implying considerable regard. "He has great good sense, and showed that he perfectly understood himself and what he was talking about. He is much more sympathetic than the Roumanian King." Some years before he had found him "a very remarkable young man singularly intelligent and well-informed."

The year 1882 was spent by Schuyler in America, and at the beginning of the following year he took up his residence at Athens as Minister to Greece, Serbia, and Roumania. The following year and a half was "a very happy and successful period in his life." Among the many friends whom he made were the king and queen, of whose simple domestic life he gives a very pretty picture. Retrenchments in the diplomatic and consular service, followed by Mr. Cleveland's election, threw him out of official employment; and after a year in his own country he settled at Alassio on the Riviera. Here, or rather at Mentone, where he was at the moment staying, he came in for the great earthquake of March, 1887, of which he supplies a graphic description. Life under earthquake conditions

would seem to be decidedly trying. He writes:—

"It is only two days now that we have been quite free from little shocks, and I think even with this that there have been some tremors. We cannot get quite reconciled to them; and when the pigeons all fly away from the window-ledge at once it gives my heart such a quiver as makes me want a glass of *vodka*..... We have had to put all our clothes near the door, so as to grab them when we ran out, to sleep with the outside door open, with lights everywhere, with a bottle of brandy and water already mixed in the garden, and cold bouillon and sandwiches on the hall table."

Alassio remained his headquarters for three years and a half, spent mainly in literary work. To this period belong most of the sketches contained in the volume called 'Italian Influences,' contributed, all save one or two, to the *New York Nation*. They are slight, but pleasant and scholarly little studies of subjects connected with Italian literature past and present. Nor should it be forgotten here that Schuyler was at one time a pretty frequent contributor to the *Athenæum*.

The return of the Republican party to power in 1889 restored Schuyler to official life as Agent and Consul-General at Cairo, but for a short time only. He had lived a strenuous life in more lines than one, and a few months of Cairo broke him down. He died in July, 1890, at the age of fifty, having done a very good life's work. His memory will, however, be preserved chiefly by his book on Turkestan, which first told English readers the real facts about Russian administration in Central Asia, and by the recollection of his services to the cause of humanity and civilization in 1876.

The History of Old and New Ross. By Philip Herbert Hore. (Stock.)

THIS well-illustrated quarto of some four hundred pages forms the first instalment of the projected history of the whole county of Wexford now in progress under the editorship of Mr. Hore, of Pole-Hore; and it is proposed to offer volumes on the more important towns and abbeys as separate issues for those who may not care to subscribe for the whole history. If the remaining sections of the work are done as well as the present, the chronicles of Wexford will be satisfactorily written.

The minister's accounts of the Earl of Norfolk's possessions in Carlow and Wexford during the reign of Edward I. are set forth with much detail and ably annotated. The earl's duties at the head of the English baronage as hereditary Earl Marshal were frequent and considerable, so his visits to his Irish property were necessarily rather brief. But the organization of its government was so complete that the judicial and economical administration of the estates was conducted with efficiency and regularity. At the head of this government *in petto* was the seneschal or steward, who had to be of knightly rank, and received the very handsome salary of 100*l.* a year. Besides being chief of the executive, the seneschal was president of the court of the lordship of Old Ross, which was possessed of most ample powers. Next in importance to the seneschal was the treasurer or chief fiscal officer, who was responsible

for the collection of the revenue of the lordship and for its due distribution. In the castle of Carlow the treasurer held a miniature Court of Exchequer, where serjeants, provosts, and receivers rendered their accounts. At the great annual fair of New Ross facilities were given for receiving moneys from debtors; during its continuance a temporary Exchequer Court was opened in the town. Two lawyers, *narratores comitis*, acted as the earl's attorney-general and prosecutor. There was also a sheriff, who presided over the county court; and hundred courts were held in the principal manors. The chief executive officers under the seneschal, who represented both the military and police organizations, were the constables of the five castles; their salary was 5*l.* a year, or 10*l.* if of knightly rank. The execution of the processes of the court was carried out by a chief serjeant, who was paid by fees charged on the execution of writs. These fees were so considerable that this official actually paid a fixed rental of 13*l.* 6*s.* 8*d.* to hold the office. The lowest office-bearers were the provosts of burghs and manors. Mr. Hore considers that these provosts were "probably elective"; it is a pity that he has not been able to establish this point as a certainty one way or the other.

The income of the lordship at the end of the thirteenth century averaged about 750*l.* a year, one of the chief sources of revenue being the fees and amercements imposed on offenders and litigants in the courts. There were the usual feudal sources of income, such as reliefs and wardships, deodands, and compositions for military service. At Old Ross there were many free tenants who paid rent in money, but the principal tenants held for the most part under mere feudal tenure. Mr. Hore notices, however, a gradual tendency to let for rent those lands which fell from time to time into the lord's hands. The lord's mills yielded large returns, whilst in some towns common ovens were in his possession; the ferry rights at certain points over the Barrow also produced a small, but regular income. The yearly cost of management, including the seneschal's salary, averaged 250*l.* Most of the large balance was usually transmitted to the earl in England, but a considerable share of his general trade fell into Irish hands; the treasurer often remitted money to merchants of New Ross, Waterford, or Dublin, who had furnished him with corn, victuals, or ale in Wales.

The Earl of Norfolk, notwithstanding the elaborate character of the local machinery, exercised special supervision of the whole by sending over an auditor from England year by year. This auditor not only tested the treasurer's accounts, but made a visitation of the manors, and was empowered to give directions for their management. The earl's interest in his Irish possession is also shown by his frequent dispatch of messengers; their expenses in Ireland were usually 2*d.* a day, whilst their passage money back to England involved the heavy disbursement of 6*s.* 8*d.*

The evidence afforded by these rolls as to the relations of the lord to the *betaghs*, or Irish occupiers of the lord's lands who corresponded to the English villeins, is

slight but interesting. In only one case (Fernagh, co. Carlow) is there proof of the payment by them of money rent. They performed services of various kinds, which did not apparently imply any harshness of servitude. Their services at Old Ross included reaping, stacking, and threshing of corn, and the carriage of wood to the castle.

Much light is thrown by the accounts on the trade and pastoral pursuits of the district. When Mr. Hore names amongst the minor local industries "the production of milestones," we can only conclude that it is a slip for millstones. The accounts of the manorial provosts show that the largest crop was oats, but wheat and rye were also abundant. The chief garden products were apples and leeks. The farm business done in live stock was considerable: the stock at Old Ross in 1280 included 505 sheep and 316 lambs; during the year 221 sheep were sold at prices varying from 8*d.* to 12*d.*, and forty-two lambs at 4*d.* each. Swans and peacocks are also enumerated. Milk was obtained not only from cows, but also from sheep; the milk of twelve ewes was considered equal to that of one cow, which was valued at 2*s.* a year. The murrain was severe in 1285-6; the fleeces of 193 sheep that died of the murrain at Old Ross were sold for the trifling sum of 21*s.* 4*d.*, whilst the skins of 120 lambs dead from the same cause only realized 22*d.*

Mr. Hore includes a good account of the once remarkably fine church of St. Mary, New Ross, which was served by the Austin canons, with a vicar for the parochial portion. The nave is still in use, but only the walls of the choir and transept, which are beautiful examples of thirteenth-century architecture, remain. These seem destined for speedy destruction, due to their heavy burden of ivy. Surely the local authorities have sufficient regard for the endurance of these beautiful ruins to effect the removal of this rank and destructive growth.

The most memorable name connected with Ross in the time of Edward III. was Sir Ralph Meyler; his son Robert married Roesia or Rose, a lady of much local repute. On p. 86 an illustration is given of the "tomb supposed to be Rose Meyler's." The drawing is poor, but there is sufficient to show that the effigy represents a civilian and not a lady. There are other signs of some careless editing in this section on religious foundations. We are told, for instance, that the Austin friary of New Ross was founded in A.D. 1320, and yet the very same paragraph describes vestiges of late thirteenth-century stonework; both statements cannot be correct. These occasional mistakes are, however, outweighed by the thorough character and the interest of these chronicles, many of the incidents noted being of national importance, right through Elizabethan, Jacobite, and Commonwealth days, down to the close of the eighteenth century.

Did space permit, a great variety of passages would well bear quotation or reference, but one more must suffice. Baron Courthiez Rousele made a tour of this neighbourhood between 1689 and 1692, and commented particularly on what he considered to be the ignorance and superstition of the Irish at Ross. His account

of their spiritual condition, chronicled after an amusingly superior fashion, is preserved among the Shrewsbury MSS. at Lambeth Library. The baron accuses the Irish of being not only superstitious, "but very silly and grossly ignorant in matters of religion," and knowing no more of Christianity than wild Indians. He records with complacency his catechizing of "a good rich farmer," and "a widow who had a very good stock of her owne," as to how many Gods there were. It is impossible to resist the conviction that the answers that he got, which he accepted as proofs positive of gross ignorance, were but examples of Irish humour intended to baffle the impertinence of an inquisitive stranger who lost no opportunity of abusing their spiritual teachers. This is his record of the farmer's reply:—

"'How many Gods are there?' He mused and said nothing. 'Well,' said I, 'how many persons are there?' He looked upon y^e ground, remaining still silent, which made me say, 'Is it not a great shame for a man of your age to be so ignorant? Sure you have heard enough that there is but one God and three persons.' To which he replied in a sudden (taking me by the sleeve), 'I knew well enough that there was one on one side and three on another, but I could not for my life joyne them together.'"

NEW NOVELS.

Jack Raymond. By E. L. Voynich. (Heinemann.)

CHARACTER as well as circumstances must be very convincing to make an unmixed tragedy appear the real and inevitable thing it should be. The tragedy of 'Jack Raymond' is not invested with even so much power to compel belief as 'The Gadfly,' its predecessor, could show. The study of both youths is morbid. But the story of 'Jack Raymond' is more morbid than the other. Indeed, it is a strongly written story, and it might make readers miserable but for the saving (or damning) fact that the narrative is not conceived nor expressed in such a manner as to wind its gloomy thread about one's heart-strings. Once or twice—many readers will see this—one thinks that Jack Raymond himself and his experiences as well as surroundings are going to be acutely distressing as well as merely disagreeable. The impression passes. The boy is never sufficiently lifelike to excite and harrow. We seem to have read something that a little resembles his early half-savage, half-boyish adventures as the leader of a band of youthful Cornish barbarians; only the other thing, whatever it was, brought its hero more home to the reader. The most impressive moment in poor Raymond's career is just after his great ordeal, when, morally and physically bruised and broken, he, in his sullen despair, believes no healing possible, but hugs his degradation to his crushed and lonely heart. His sister does not say much to us, and is even less well realized. The affronts and misfortunes heaped on their heads are without an iota of the humour that should underlie and help the sense of pity. As for the cruel uncle—the head and front of all the offending—he is a gruesome subject. But he is truly a pathological study better suited to figure in a criminal or medical report than in an English novel. It would take more art than this clever novelist seems able to command

to suggest him so that he should seem possible and human.

My Son Richard. By Douglas Sladen. (Hutchinson & Co.)

"You're as bad as a tea-party, with nothing but relations struggling for conversation as if it were a life-belt." This is not badly put, and in general Magda and her young friends scintillate a good deal in their talk, but the observation suggests rather fatally some of the characteristics of the book. In his very discursive volume, which grounds a kind of novel, and many opinions of the author on matters like the war and the British army, upon a topographical and sociological account of a new village of bungalows on the Thames, the writer has piled together many *mots* good and bad, *dicenda tacenda*, and made a readable, if not very impressive story. We must confess that his style is sometimes below the vernacular ("a builder by the name of Horniblow" is a gem on the first page), and his taste in anecdotes, to say the least, is not eclectic. There is an execrable, not to say blasphemous, old chestnut on pp. 152-3. But Richard and his great company are good lads; the girls spirited, if some of them a little vulgar; Lord and Lady Dover great people of the best type; and in Pendry, the modest officer and gentleman who shows that a candlemaker's son can be as fine a hero as another, the author scores a success in characterization.

A Sore Temptation. By John K. Leys. (Chatto & Windus.)

THERE is plenty of fluency and no lack of material in Mr. Leys's story, which concerns a young Scottish girl, a child of the manse, and her adventures after she leaves the shores of Loch Aline for London society. The heroine, if somewhat too ready to abandon her grandparents for the society of which she has formed such ardent anticipations, is a true-hearted girl, and her patient and manly countryman and lover is a satisfactory figure. The weak point of the story seems to us the character of Grenfell, the temptation to which he yields—that of suppressing evidence which would clear the character of Estelle Campbell's father, lest it should incidentally put her in a position which would make his own suit to her hopeless—being so extremely mean, and so inconsistent with the rest of the man's nature as depicted, as to be rather a blemish than, as it should be, the climax of the story.

A Vanished Rival. By John Bloundelle-Burton. (Cassell & Co.)

A GREY castle among the mountains of Haute Savoie is the scene of Mr. Bloundelle-Burton's story of a modern mystery. The nature of this we will not reveal, only observing that incidentally it involves a good illustration of police methods in France. The "reconstruction" of the scene of the supposed murder is very French and, it may be added, very astute. M. de Nesmond, the *juge d'instruction*, is a highly sagacious official, though his diagnosis of the case turns out to be faulty after all. The dedication to M. Péleray indicates the obligations the author is under to a friend of the

class described. Occasionally the text is rather too much affected by its French environment.

Sawdust. By Dorothea Gerard. (Heinemann.)

IT was but the other week, after reading 'The Supreme Crime,' that we expressed the hope that Dorothea Gerard would give us further stories inspired by her study of Ruthenian life; and already we have that hope fulfilled—and fulfilled so well as to make us ready to welcome more. In 'The Supreme Crime' we had studies of the lives of peasants and of village priests; in the newer novel the social status of the chief actors is different, but the success is no less certain. It is a study at once of the new rich and the reduced aristocrats found in a village set amid Carpathian forests. The chief representative of the new rich is the tireless timber merchant, Herr Mayer, a German who has risen by shrewdness and indomitable capacity for work from nothing to the position of a millionaire. He sets up a new mill in the village of Zanek, and by a sharp stroke of business supplants the Polish Count Rutkowski as owner of the forests. These two strongly drawn characters are carefully and consistently developed, and in their relations alone the serious reader would find the book a success; but the novel of the day must have its love romance, and that we get here in the relations of Herr Mayer's son and the count's daughter. This love romance, too, serves to develop the characters of the two older men as well as those of the principals. Here once again, indeed, Dorothea Gerard has shown considerable ability in the delineation of diverse characters—ability as evident in the minor as in the chief persons; and, what is more, she gets her effects without any undue labouring of points as to the goodness or badness of her people.

Monsieur Beaucaire. By Booth Tarkington. (Murray.)

THIS little sketch—whether entirely supposititious or not it would be pedantic to inquire—is handled with a lightness and brevity which do infinite credit to the American author. It is a vivid account of the adventures of a French duke of the royal blood at Bath in the eighteenth century; and the brilliant, audacious, yet withal dignified attitude of this prince is most happily suggested, without any superfluity of words. He masquerades, for his private purposes, in this resort of fashion first as a gambling barber, and then as the Duc de Chateaurien, laughing in his sleeve at the dull-witted Englishmen who, incited by the Duke of Winterset's personal animosity, try to hunt him down as a *laquais*. The scene in the Pump Room, when his identity is disclosed by the arrival of his brother and the French Ambassador, to the consternation of his enemies and still more of the Lady Mary Carlisle, who had loved him until she was taught to scorn him as a servant, is told with real charm and pathos. The little book is furnished with some graceful illustrations.

The Treasure of Captain Scarlett. By Adeline Sergeant. (Hutchinson & Co.)

THE pursuit of fresh material must occasionally lead so prolific a writer as Miss Sergeant on to a low level, but the descent is none the less to be deplored. The romantic villain who, with his treasure island, gives the title to her new story, might with different handling have graced the shelves of a schoolroom library, but it is to be hoped that he is not a sample of what is now appreciated by the adult reading public. The plot, which is concerned with the result of this tawdry person's many and varied sins upon a number of ordinary people, with whom it is unlikely he could ever have come into contact, is certainly ingenious, but not very convincing. Peggy Maxwell's perverse and uncalled-for misunderstandings with her lover, and the absurdities of her conduct after marriage, are infinitely tedious. Eleanor van Duren is more skilfully treated, but her sense of duty becomes almost as long-winded as Peggy's wilfulness. Altogether it is a relief to reach the end of so many self-made as well as sensational troubles; and it is very much to be hoped that so deservedly popular an author will be content in future to deal with more probable, if less exciting situations.

The Burden of an Honour. By R. St. J. Corbet. (Digby, Long & Co.)

"TASTES differ. This is one of the happiest facts in the economy of the critical faculties, and no man can be quarrelled with because his tastes do not coincide with those of his neighbours. Husbands and wives may lead lives of sublimated one-ness and felicity, and yet differ in fifty ways as to taste and predilection."

The tastes of the author and publishers of the book of which these are the opening sentences certainly do not coincide with ours. They apparently look upon this book as an entertaining work of fiction; to us it is such a farrago as we are happily but rarely called upon to notice.

FRENCH HISTORY.

The French Monarchy, 1483-1789. By A. J. Grant. 2 vols. "Cambridge Historical Series." (Cambridge, University Press.)—Prof. Grant's account of French history is certainly a contrast to that of the Dean of Durham. It might indeed almost be said that each of the two books is expressive of the peculiar *idiosyncrasies* of the university of the author, were not such a judgment unfair to the great services rendered to the cause of historical learning by the Oxford school. The Dean is lively enough, but his style is over-rhetorical and his book lacks solidity. No one can call it altogether satisfactory, yet it is readable. Some people, we suppose, will think Prof. Grant's careful narrative satisfactory, but few will assert that it is readable. The style is clipped and dry, and there is a didactic tone about the whole like that of a teacher addressing the less intelligent schoolboy. Indeed, in style and method the book may remind critics of the English history of Dr. Bright, which has, it is said, done more than anything to alienate the average undergraduate from historical studies. No one, however, will complain that this book is too lively, or that its style is either allusive or alluring. The author cannot mention Alexander VI. without the addition that he was "the most infamous of all the Popes," though it is difficult to see what advantage is gained by this bald statement of an absolutely

familiar fact. Nor is it easy to understand why, in a book which professedly begins with 1483, the Italian expedition of Charles VIII. should be hurried over as "belonging only to the prologue of this book"; we should have thought that the prologue was either the whole of French history or at least the reign of Louis XI., and that the follies of Charles were the first act in the drama. On the other hand, Mr. Grant's work has certainly the qualities of its defects. It is painstaking, well informed, and enlightened. The views the author entertains as to the character of "le Grand Monarque" and his influence in Europe are not indeed new—even in English; but they are a welcome substitute for the transpontine villain of Macaulay's imagination. The account of Richelieu is well done, for though the author is never exactly interesting, he has all the merits that a careful arrangement of his matter and considerable, though not complete, knowledge of the subject can guarantee. The accounts of constitutional changes, so to call them, throughout are clear and detailed, and the whole book will be more valuable for reference than as a narrative. The bibliography at the close is useful; so are the maps. To mention a few errors which a later edition may correct: Why should the great French Reformer's treatise be deprived of its plural title? Surely it is (in English) the 'Institutes of the Christian Religion.' The account of the claimants to the Spanish succession in 1697 is not clear. The difference between the renunciation of Maria Antonia and that of her sister is not properly described. The former was a purely family arrangement with the emperor, and had nothing to do with Spain. Nor do we see how Leopold was "further removed from the royal house of Spain than Louis XIV.," since each was the son of a daughter of Philip III. and the husband of a daughter of Philip IV. The second partition treaty (that of 1700) did not give France Milan, except on condition of its being exchanged. William would never have consented to hand over to Louis the whole of Italy. Nor can we find any mention of Louis's earlier partition treaty with the emperor. But these are small points in a book which is as a whole accurate. Its main features are the laborious and unwearied industry displayed by the author, and—it must be added—demanded of the reader, and the genuine attempt at giving a fair presentment of one of the most important factors in the making of modern civilization.

Heroes of the Nations.—Saint Louis, the Most Christian King. By Frederick Perry. (Putnam's Sons.)—From a popular series of biographical studies but little new can be expected within the realm of historical fact, especially as to Louis IX. of France. No doubt, of the events of his reign, those most familiar to the general reader are the military campaigns, thanks to the martial chroniclers of the age; but Mr. Perry might have done better than devote his most bulky chapters to the Crusades and foreign strife. True, he affords an illustrative account of the civil disturbances which marked the regency of Blanche de Castille, and an acute sketch of St. Louis's private life and character; but the king's internal reforms, whether administrative, economical, or scholastic, are largely overlooked. The judicial and clerical "Establishments" alone receive a fair amount of attention, although the Albigensian heresy was worth a more extended survey. On controversies of a specific nature, as for instance that concerning the authenticity of the famous "Pragmatic Sanction," the author refrains from dwelling; and yet he not unfrequently comments on disputed points of an individual or domestic type. The remnants of Louis's household accounts confute the "pious fiction" of an early asceticism: "they show sums disbursed, not only in charity and good

works, but on what were the amusements of life in his time." Money was spent on feasts also; witness the sumptuous banquet offered to Henry of England at the Old Temple. Mr. Perry credits the report of a lifelong jealousy between the queen and queen-mother; on the other hand, he inclines to disbelieve the current insinuations concerning the latter's relations with the cardinal legate whose unusual defence of the crown against the mitre attracted suspicion. Unlike Mr. Perry, we suspect that the concessions made by the king were the result of calculation rather than of conscience; at all events, the outcome was of immediate advantage to the crown, the most striking proof thereof being the agreement of the English king and barons to accept Louis IX. as the arbitrator of their difficulties. It seems a pity that Mr. Perry, as already stated, should have found so little space for municipal and economical reforms. With regard to the arts and science of the period, they would pass unperceived were it not for some anecdotes about academic brawls and the interesting reproductions which illustrate this work; among these a large collection of shields deserves special commendation. We would call the author's attention to the fact that to translate the word "livres" by pounds may prove confusing to those unacquainted with the value of money under Louis IX.

Although the British Museum contains a fine collection of works and caricatures relating to the Revolution of February, and although the germination of ideas in France in 1848 must be of lasting interest to the historian of the Socialist movement, yet the Monarchy of July is so dismal a period that it is to be doubted whether many on this side of the Channel will study *Le Parti Républicain sous la Monarchie de Juillet: Formation et Évolution de la Doctrine Républicaine*, by Dr. Tchernoff, published in Paris by M. Pedone. The last of the men of 1848 are now rapidly dying out, and it is rather the social ideas of their predecessors, the St. Simonians and others, which are of permanent importance. It is curious to note how much nearer 1793 seems to us than either 1789 or 1848. The living interest which is taken in Barras, in Bonaparte, in all the actors of the Directory and Consulate, produces an enormous crop of literature throughout the world. The acts and doctrines of 1848, like those of 1789, have receded in countries outside France into the dimness of ancient history; and while in France itself 1789 can never be forgotten, 1848 is as dead there as it is with us. The social ideas so completely lost sight of in 1793, and so prominent in 1848, are, however, eternal and immortal in the history of thought, and the present volume, though dealing with a dull period, is worthy of reference for its accounts of the men and schools which took the lead in the formation of those ideas.

The Librairie Hachette et Cie. publish a careful volume by Dr. Prentout on *L'Île de France sous Decaen, 1803-1810: Essai sur la Politique Coloniale du Premier Empire et la Rivalité de la France et de l'Angleterre dans les Indes Orientales*. The book faithfully fulfils the anticipation of its long title. The part played by the island of Mauritius in the Great War made our statesmen more anxious to annex that colony than they were to capture any other territorial possession as to which there was any question of its being added to the Empire. The modern policy of France in replacing Mauritius by Madagascar, and in creating a great military establishment at Diego Suarez, to which the territorial army of the French Indies is to be gathered in the event of war, is historically explained, though almost without any direct allusion, by the studies of our author in this excellent volume.

TWO BOOKS ON ABYSSINIA.

Abyssinia. By Herbert Vivian. (Pearson.)

Modern Abyssinia. By Augustus B. Wylde. (Methuen & Co.)

THESE two books on Abyssinia present a striking contrast. Mr. Vivian's is jauntily written, but is of little or no value. Mr. Wylde's is extraordinarily ill-written, but is of very great importance. Mr. Vivian's superficial knowledge of a corner of Abyssinia was gained in the course of a scamper from Zaila to Addis Abeba and back, the whole occupying less than three months. The title of his book, we need hardly point out, is quite unjustifiable, as he saw nothing of the greater part of Abyssinia. He writes with journalistic fluency, and is always ready to express a sweeping opinion on any subject. The subject of Abyssinia, however, is important enough to deserve much more careful and exhaustive study than Mr. Vivian deigns to bestow upon it, and it will be a matter for regret if public opinion on Abyssinians and the Abyssinian question takes its tone from what is nothing more than a cleverish piece of journalism.

Mr. Wylde's book is of another kind. He has known Abyssinia for twice as many years as Mr. Vivian knew it weeks, and he is encumbered by the mass of material with which he has to deal. Where Mr. Vivian presents us with an epigram he supplies facts, in the light of which some of the epigrams make rather a poor show. Mr. Wylde summarizes the social constitution thus:—

"The monarchy is upheld by what may be called feudal barons, mostly, but with of course some exceptions, an uneducated and dissolute set, and the monarch and his barons are kept in power by an unpaid soldiery. Then there is the clerical party, consisting of the priests, monks, and nuns, who may be called the connecting link between the higher and lower classes, and who play an important part in the daily life of the inhabitants; and lastly, on the other side, the small landowner and the peasant proprietor, the artisan and the merchant. It is the latter that has had, and has now, more to do with the opening up of Abyssinia than any one else."

Abyssinia thus presents a double series of problems: one, internal, concerned with the transition from feudalism to commercialism; the other external, concerned with the strategic importance of the Abyssinian kingdom. An unfriendly Abyssinia is a standing menace to British interests on the Upper Nile. Mr. Vivian remarks easily that "if Menelik were imprudent enough to quarrel with us we could invade him from the Sudan at any moment," but Mr. Wylde, who knows the country from end to end, is by no means so light-hearted:—

"How good the Abyssinians are is little understood, and now that they are armed with modern rifles and modern artillery, and that their tactics are admirably suited to the country they inhabit, they will prove a foe that will tax the resources of any first-class power."

In other words, as Mr. Wylde shows a little further on, they are the Boers of Northern Africa:—

"a peasantry that are good shots, unhampered by heavy commissariat details, and who know the country thoroughly over which they manoeuvre, and who can concentrate at any given point much quicker than their adversary."

This is the military significance of their system of mobilization, which Mr. Vivian dismisses with a little disparaging praise. In view of our recent experience in South Africa, it is instructive to ponder Mr. Wylde's account of the response to a sudden call to arms:—

"In the more densely populated districts a call to arms is known from its centre, within a radius of 150 miles, within less than twenty-four hours, and with the perfect system that the Abyssinians have, a large force can be concentrated at several points in a very short time. I watched the householders preparing to take the field: one had not enough flour ground for a ten days' supply, so he sent to a neighbour's house to procure some; another neighbour's wife came in to help bake the thick cakes of

bread; red pepper was put into a small cowhorn, and a supply of dried meat was taken out of the store, and another cowhorn was filled with butter; and in an incredibly short time the soldier was ready to start, his horse having been fetched from the water meadow and saddled, and a s'amma, knife for grass cutting, and his provisions tied in a goat or sheep skin were fastened on his saddle. The rifle was taken from the wall, the cartridge belt put on, and with a sheepskin over his shoulders, the man was off."

France, for which Mr. Vivian has undue contempt, has been before us in seeing the strategic importance of Abyssinia, and has been busy for some time in conciliating its ruler. French influence was, until very recently, paramount in that country, and is perhaps still so. Menelek is, as Mr. Vivian would probably express it, a "dark horse":—

"There is no saying what he may do, as he is capable of turning into one of the best native potentates that Africa has ever produced, and the concluding years of his life may be marked with the greatest benefits to his subjects and humanity in general, or they may be remembered by some of the greatest of African battles and the most terrible misery perhaps that this part of Africa has ever seen."

We have not space to do more than refer to Mr. Wyld's excellent account of the geography of Abyssinia, and the mass of information relating to Abyssinian life in general. A second edition of his book, however, should be carefully edited, and some of the more flagrant errors of grammar and style corrected.

THEOLOGICAL LITERATURE.

Two Lectures on the Gospels. By F. C. Burkitt, M.A. (Macmillan).—These lectures may fitly be described as a preliminary introduction to a critical study of the Gospels. The student very often finds his intelligence dulled rather than enlightened by the heavy nomenclature and technicalities of the usual and fuller kinds of introductions. He is expected to remember a number of names and memorial letters before having learnt to appreciate their meaning and true critical value. And it is just this essential and important need which Mr. Burkitt's lectures are calculated to supply. Instead of wearying the reader with a stiff tabulation of documents, the author aims at imparting notions and giving a clear outline of the subject as a whole. After a brief, but adequate reference to Dr. Hort's estimate of the Vatican MS. B, we are led on to a luminous exposition of the value of the so-called "Western" texts. In due course we get a glimpse of the famous Codex Bezae Cantabrigie, containing the latter half of St. Mark and the first half of St. Matthew in Latin; and are then bidden to glance at the Curetonian Syriac Gospels, as well as the recently discovered Sinaitic text of the same version. As a result we obtain the following important and far-reaching statement:—

"With the aid of Codex Bezae Cantabrigie (k) and the quotations of St. Cyprian we can form some idea of the text of the Gospels as read in North Africa by the middle of the third century; with the aid of Sinai Palimpsest.....we can reconstruct the text of the Gospels as read in the Euphrates valley about the end of the second century. The agreement of these two sources brings us back almost to the time when the Four Gospels first obtained their canonical position; and when Edessa and Carthage differ, we may call in the witness of the text of Alexandria to determine which of the two has preserved the ancient reading, and which presents us with the merely local variation."

This practically means that, for the text of the Gospels at any rate, Codex B is no longer to reign supreme, but that in its place the joint authority of the oldest forms of the Latin and Syriac versions is to be installed, only leaving to the Vatican MS., or, what is supposed to be the same thing, to the great Alexandrian scholar Origen, a decisive voice in cases of special doubt. It ought to be remembered that so far Mr. Burkitt is the only person who can speak with full authority on the

value of the Sinaitic Syriac version of the Gospels, for it is to him that the Syndics of the Cambridge University Press have entrusted the publication of this important work. An unreserved assent to our author's view can, therefore, not be given before his edition is in the hands of scholars generally. But in so far as the Syriac text in question is already known through the Curetonian Gospels, an opinion can be delivered at once; and we are inclined to think that Mr. Burkitt's case is too strong to be easily set aside. The only weakening element lies in the fact that both the Latin and the Syriac are translations, and cannot, therefore, be raised to the dignity that properly belongs to an original.

It would be a pleasing duty to dwell on several other features of the lectures, but we can now only mention that the two other most important critical positions defended by Mr. Burkitt are (1) "that the document which the first and third Evangelists have independently used is St. Mark's Gospel itself," and not an earlier composition on which the latter Gospel may be supposed to have been based; and (2) that the fourth Gospel was written "at John's dictation," or rather "suggestion," by one of his disciples, and that "the aged apostle" approved the Gospel rather than actually planned or wrote it. Students and intelligent readers in general will do well to read Mr. Burkitt's argument on these points in detail; and they will, besides, find several other most interesting discussions in these stimulating lectures.

A Treatise on the History of Confession until it developed into Auricular Confession, A.D. 1215. By C. M. Roberts. (Cambridge, University Press).—We really do not understand on what grounds the Cambridge University Press gave its authority to this work. The writer's knowledge of his subject may be gathered from the fact that in what is supposed to be an independent piece of research he frequently quotes as sole authorities for statements Robertson's 'History of the Christian Church,' Wakeman's little popular Church history, and Dean Spence's 'Church of England for the People' (Cassell, 1896). Everybody knows that private confession was but gradually developed from public penance, and eventually superseded it. What special further knowledge this book supplies it is hard to say. Besides, Mr. Lea's scholarly 'History of Auricular Confession' gives us quite enough knowledge of its origins, and is a good deal more trustworthy than Mr. Roberts's extraordinary narrative, the tone of which may be gathered from his use of the word "Romish" to describe the Roman Church. He tells us that he has verified his references, except those marked with an asterisk. The honesty of this statement is as refreshing as its naiveté. Of the unverified references there are nineteen or more in this very little volume, one of them being so easily accessible a work as Milman's 'Latin Christianity.' At least we suppose that is the book referred to, though the author only cites Milman, ii. 483, apparently oblivious of the great dean's other works. The references to Athanasius's alleged life of St. Anthony are also unverified; perhaps an attempt to find the passages would have brought to the author's knowledge the fact that the authenticity of that work has been questioned, and that so high an authority as Prof. Gwatkin is of opinion that St. Anthony never existed at all. The account of Dunstan is similarly commonplace. The author has apparently never taken the trouble to consult the late Bishop of Oxford's 'Memorials of Dunstan' or the 'Dictionary of National Biography,' or he would not have committed himself to the statement that Dunstan became Abbot of Glastonbury at the age of eighteen. At the very beginning of the book he shows himself ignorant of the fact that many com-

mentators altogether dispute the view that Matt. xviii. 15-17 refers to excommunication; while, in view of recent research, the statement that the Decretum of Gratian appeared in 1152 almost takes one's breath away. But all this pales before two statements gravely made with no apparent knowledge of their enormity: (1) "Gregory the Great, whose pontificate extended from A.D. 580 to 604, did much to advance sacerdotalism"; (2) "Lanfranc, who was Archbishop of Canterbury from A.D. 1070 to 1080." The manner in which the book is written precludes the charitable interpretation that these statements are due to the printer, and not to the author. They are, however, useful as "index-numbers" to the measure of value of the volume. It contains, we may add, neither an index nor a table of contents.

The latest addition to the "Theological Translation Library" (Williams & Norgate) is Prof. Nestle's *Introduction to the Textual Criticism of the Greek New Testament*. The translation has been made by the Rev. William Edie, and the volume edited, with a preface, by Prof. Menzies, of St. Andrews. There is need for such a volume as this in English, and it matters not that the original has been "made in Germany." Students of Biblical criticism, and intelligent readers of the New Testament desirous of information regarding MSS. and the formation of the text, will welcome this book, as Prof. Nestle writes with the fullest knowledge and has the power of making his subject interesting. The contents are 'History of the Printed Text since 1514,' 'Materials of the Textual Criticism of the New Testament,' 'Theory and Praxis of the Textual Criticism of the New Testament'; and there are also critical notes on various passages. At the end of the volume are ten plates illustrating the features of MSS. such as the Codex Sinaiticus and the Codex Vaticanus. The translation is admirably done, being free from roughness and infelicity of expression, and its correctness is guaranteed by the name of the scholarly editor.

The Book of Job. Translated and annotated by F. H. Wilkinson, late Judge of the High Court, Madras. (Skeffington & Son).—This work bears on every page the stamp of high intelligence, good common sense, and wide general reading. Minute critical investigations are not attempted, nor does the author shrink from expressing his want of sympathy with certain results of modern literary analysis. The speech of Elihu is now generally held to be a later addition to the argument of the poem; but our author characteristically says that he prefers to study the work "in its latest edition," and he is angry with the critics for presuming "to decide what the author of the poem did and what he did not write." The critics will, however, not commit the mistake of putting their opponent on his trial as a commentator and literary judge. They will rather compliment him on the many good and excellent things that are to be found in his work. 'The Book of Job' was not written for critics only. It was, no doubt, chiefly meant for thinking men in general, and it is a matter for congratulation that a good and able representative of such men should exercise his mind so readily on this wonderful piece of poetico-theological argumentation. It is from this point of view that we regard our author's interesting and clever work. The translation is generally clear and expressive, and the notes show a good acquaintance with the versions, commentaries, and archeology. We have no doubt that many readers will find the book stimulating and occasionally even brilliant, and we have for our part been much pleased to peruse it.

OUR LIBRARY TABLE.

SIR H. COLVILLE's book on *The Work of the Ninth Division*, published by Mr. Edward Arnold, is of remarkable interest. We opened it with prejudice, for we regard Sir Henry Colville as not the best type of soldier, and remembered his book upon Uganda without much pleasure. The volume which he has produced, however, is an excellent defence of himself—as the British army goes—unfortunately. It is also a book every line of which is worth reading for all who take interest in either the army or the war. To the true soldier, to even the historical student not a soldier who has read up his foreign armies, the picture of British Staff work is terrible. The confusion and hopelessness of the “orders” far exceed anything of which the mind could form a conception for itself. Sir Henry Colville tells a story well, and has greatly improved as a writer since he gave us the Uganda book. The description at p. 28 of how his orderly stole a watch, was supposed to be hanged, and was the next morning in the ranks as usual, and of the meeting between general and man, is admirable. Of the main points which will interest those who have followed the recent great military scandal, we have to note that Sir Henry Colville's account of the “message from Martyr” described by Mr. Brodrick in the House of Commons is as follows:—

“I am afraid I answered him rather sharply and rode on. I have never seen him since, and never knew his name; but if he is still alive, and happens to read this, I hope he will forgive me, especially as I acted on his message, after all. For, on thinking it over, I remembered that Martyr was a hard-headed man and a good soldier, and that, as he knew that he was under my orders, he would certainly have come down to meet me, unless he had some good reason for staying where he was.”

The account of Lindley demolishes the position of the friends of Col. Spragge, without, however, proving that Sir H. Colville is a general of distinction. The ugly incident of Waterval Drift, which played no part in the recent discussions, but which bears upon the work of the General Staff, is contemptuously treated at p. 26. Sir H. Colville was directed by headquarters “to leave the ox transport behind under a ‘suitable escort,’.....Ewart, who received the order, and who is a man of great and varied Staff experience, insisted on being told what sized escort was considered suitable, and got an order that 200 men were enough.” It will be remembered that the loss of this immense convoy, and the destruction of the enormous stores of food which it contained, were the cause of the frightful hardships afterwards undergone by the army and, in some degree, of what is called “the hospital scandal.” Sir Henry Colville concludes his book with a tantalizing description of an interview which it was impossible to relate:—

“After breakfast I reported myself to Lord Roberts. What he and I said to each other has nothing to do with the story of the Ninth Division.....The Ninth Division was at an end. In view of after-events, it cannot truly be said, ‘Its end was peace.’”

A CORRESPONDENT of the *Standard*, Mr. Bloch, publishes, through Mr. Wm. Heinemann, *The New South Africa, its Value and Development*, a most useful volume, which will form a sort of guide to the Chancellor of the Exchequer's myrmidons in dealing with the assets of the Transvaal. We entirely agree with the author in regard to the immense value of the minerals of that state. We part company from him when he describes the statement that the reserved rights of the Rand were valued by the Mining Department of the late South African Republic at forty millions—made without contradiction in the House of Commons in two debates—as “incorrect,” suggesting that “perhaps a cipher has been added.” The exact sum of the valuation was forty-four millions sterling; and a

subsequent valuation which we have seen, which no doubt, as possibly the other, may be a great over-estimate, sets the value at seventy-five millions sterling. The fact that such estimates have been made by persons more or less responsible is beyond doubt. On the other hand, our author himself estimates the value of the Bewaarplaatsen at one and three-quarter millions. We are inclined to ridicule so extraordinary an under-estimate. Surely the author must be aware that it was a hurried offer of four millions sterling in cash down, made at Pretoria during the war by the representatives of some great firms, which produced the sudden issue of the proclamation which prevented the money being raised and applied, as it would have been, to the Transvaal war expenses.

The Statesman's Year-Book for 1901, published by Messrs. Macmillan & Co., is as admirable as usual. We have failed in a good deal of examination of the previous issue to detect any downright errors, in addition to those which we have mentioned in former years, and which invariably have been corrected; and a trifling misprint, we think, of Vannes for Vannes (the place of publication of a volume in a list of authorities upon French colonies), which is repeated this time, is a slip so small that it is worth naming it to prove our case. It was perhaps inevitable that the editors, Mr. Scott Keltie and Mr. Renwick, should include a table of the fleets of the world; although it is impossible to please anybody in such tables, which are intended only for the general—very general—public. As regards the one here given, the comparison with the other principal navies is, we think, too favourable to ourselves. For instance, it shows of battleships of all classes 53 British “afloat,” of which 33 are first or second class. Now we have, in fact, 37 available battleships “built,” beginning with the *Glory*, and ending with the *Conqueror*. We only claim to have 50 of every kind; but we have launched 5 others which are nearly ready, besides the *London*, which is delayed. We are therefore in the position of having “afloat” 42 available battleships, or 43 with the *London*; and it is highly problematical whether we ought to count in any fashion any others. No foreign Power counts any battleship which, being of older date than 1881, is armed with muzzle-loading guns. On the other hand, in the list of armoured cruisers the table is unfair to us, for we have 9 large armoured cruisers, where the table gives us only 4. The table also gives us 21 first-class cruisers (whatever that may mean), whereas we have only 8 large protected cruisers in addition to the 9 armoured cruisers built and 4 of the first class and 1 of the second building. The French are credited with 25 battleships of all sorts, whereas they undoubtedly have 26 built and 2 “afloat” nearly ready; so that not only is our total of battleships made too large, but that of France too small. These tables are always unsatisfactory.

Public Relief of the Poor (Murray) consists of some lectures by Mr. Thomas Mackay, who has already written well upon the subject. The historical and scientific portion of this book is sound; but the last chapter, dealing with the future, is not very helpful. The statement that “Rural Boards of Guardians have been amalgamated with the Rural District Councils” is misleading. Rural District Councils were created, and the members are the same as those of the Boards of Guardians, but they merely took over the duties which were previously performed by the Boards of Guardians acting as Sanitary Authorities, and there was no pre-existence of any different Rural District Councils, as the author's statement appears to suggest. The author's view that “the difficulty of giving relief to local

taxation by allocating fresh sources of income to local rate-raising authorities is apparently insuperable” is, perhaps, not well founded. His demolition of the rating of personal property, by what is known as the Rothschild difficulty, is, of course, easy. But he does not face the proposal to tax ground rents or ground values by a local tax. That this tax will sooner or later be adopted for the relief of rates in urban districts there can be little doubt. But it will bring in vastly more money in some places than in others, and is not sufficiently general to be suitable for Poor Law purposes. The author, however, alludes to proposals to put the whole outdoor relief of London on the Common Poor Fund, which have no chance of acceptance, but himself apparently inclines towards a greater nationalization of the poor rate. We do not see how he is to obtain from Parliament that abolition of outdoor relief or close supervision of it which would be a necessity if there were a national poor rate, or even a London one, applicable to such purposes. The locality can alone deal with out-relief cases, if there are to be any. It is hopeless to expect that such cases should be dealt with upon general principles, because everything depends upon the particular facts, which can be elicited only by the severest cross-examination in the presence of all who can throw light upon them. Any local administration of out-relief paid for by a large area must inevitably lead to frightful extravagance and pauperization. We do not believe that outdoor relief will be wholly put an end to, and in consequence we do not believe that either a national or a metropolitan poor rate applicable to outdoor relief will be tolerated. The author attacks old-age pensions, but should certainly have considered their successful operation in New Zealand. We share his objections; but the subject has now scientifically passed the point at which a mere attitude of resistance, without real examination, is permissible.

MESSRS. BLACKWOOD & SONS have sent us the second volume of the memorial edition of the works of George W. Stevens, under the title *Glimpses of Three Nations*. The book contains the author's letters on London, from the *Daily Mail*, and a portion of his German and French work. Mrs. Stevens tells us in her preface that Stevens intended a book on London to be his most considerable effort; but the letters on London are not among his best. The French and German letters are in our opinion superior. The description of the German army is extraordinarily vivid; and Stevens seems almost by nature, and certainly by taste, to have had a singular turn, perhaps unique, for seizing upon the salient facts of military situations. He thoroughly appreciates the German combination of authority, discipline, and individuality. “The army is a machine. Yet the men remain men. And what should we do if 100,000 of this kind of army got loose in England? Volunteers? Good Lord!” One of the most terrible facts in the modern world is that, by the universal admission of those who have seen both the Japanese and the Germans at work, the Japanese are the better. They have mastered everything that has made the German—or rather the Prussian—army, and they add a bravery equal to that of our own best Goorkha troops, something quite beyond the courage ever displayed by average Germans.

The Story-Book of the Shah; or, Legends of Old Persia, by Ella C. Sykes, with illustrations by Claude Cooper and decorations by the author from Persian sources (Macqueen), is a well-intentioned attempt to combine amusement with instruction, the tales of the ‘Shah Nama’ with a commentary on modern Persian life. We must confess that we think the combination a mistake. The commentator's little notes spoil the stories, though in themselves they are not ill-written, and are founded on

Miss Sykes's personal experiences when travelling with her brother, the consul at Kirman. The stories are meant for children, and our experience is that children do not appreciate commentaries. Miss Sykes's Persian ornaments are better, to our mind, than Mr. Cooper's drawings; but both are good, and it is a pretty book.

The May Book, compiled by Mrs. Aria in aid of the funds of Charing Cross Hospital (Macmillan & Co.), is as admirable a book for the drawing-room table as could well be conceived. We rather wonder that, with such a brilliant list of artists and authors, Mrs. Aria does not charge a guinea for it. Such a collection has never before appeared, we think, between two boards. Every kind of taste ought to be suited, especially the most modern, which likes to see photographs of authors.

In *The Further Memoirs of Marie Bashkirtseff* (Grant Richards) the interest is the same as that which gave the first diaries their popularity; but the present volume is more painful, covering as it does the last year of the brilliant, ambitious, and restless creature who found "so many worlds, so much to do," and so little time to do it. We see Marie making fashions, but no friends; criticizing society, pining for real expert praise of her pictures, flirting with Guy de Maupassant in a series of letters under a mask of anonymity; and over all the *spes phthisica*, the restless energy, so soon faded, of the consumptive. Brilliant undoubtedly she was, but most of all one is struck by her isolation from every one, even her own people. Happiness for such a temperament seems impossible. She can apparently get lasting pleasure from no one; even about Bastien-Lepage, whom she loves as artist and man, she will not confess that she is certain. The volume is provided with some interesting illustrations, but is slight as a whole.

Pastorals of Dorset. By M. E. Francis. (Longmans & Co.)—Mrs. Blundell has forsaken the "untroudden ways" of the North Country, and joined an already long list of writers who occupy themselves with the doings and sayings of the peasantry of Dorsetshire. There is, perhaps, less scope for originality in this departure; but though there is a decided uniformity running through this volume of sketches, neither the country nor the people lose anything from Mrs. Blundell's sympathetic treatment. She has apparently been studying the impression made by the South African war upon the natives of the more remote villages, and the results of her observation are depicted with that charming combination of pathos and humour of which she has so delightful a mastery. The picture of the poor mother—whose son, the only soldier in the village, fell on his way to Ladysmith—hanging out her flag, to the consternation of her neighbours, when the news of the relief came, is a good example of this, as, in a more cheerful manner, is "Granfer's" patriotic endeavour at sixty-nine to answer the call of the Queen to her old soldiers. 'Shepherd Robbins,' a study which has nothing to do with the war, is a happy instance of the author's understanding of these simple folk. No doubt she idealizes them, and the side of them which requires stronger handling she is wise enough to leave to other interpreters; but her pictures of rustic life, even in the over-written county of "Dorset," are always, and will always be, welcome.

The Letters of Keats, Vols. I. and II., complete the issue of the poet's works which Mr. Buxton Forman has edited for Messrs. Gowers & Gray, of Glasgow (London, R. B. Johnson). This is by far the best-equipped edition that has been seen—in fact, it is likely to be final. Mr. Forman's industry is extraordinary, and his care is evident in the full notes and

exhaustive index, which contains an elaborate chronological index of notabilia in Keats's career, and headings such as 'Kentish Town,' 'Apollo,' and 'Lucy Vaughan Lloyd.' In so carefully printed a volume we hesitate to suggest slips, but surely in the extract from Godwin (ii. 88) "Cromwel" and "indispensable" are incorrectly spelt. We must mention the "biographical memoranda" in the first volume of 'Letters' as a good idea. Details are still missing as to James Rice, and the present reviewer cannot share the tolerant view taken of Fanny Brawne.

Diana of the Crossways (Constable) has been introduced to the sixpenny public.—Mr. Murray has printed a new and complete edition in one volume of *The Life and Poetical Works of George Crabbe*. Like the old one-volume edition, this has a fine portrait of Crabbe; but we regret to see that the old double columns, a much less pleasant feature, are also reproduced.

WE have received No. 94 of *Lean's Royal Naval List* (Witherby & Co.) and this year's issue of *Crockford's Clerical Directory* (Horace Cox). The preface of the latter announces the death of the anonymous editor, who had long been distinguished for his liveliness as well as his accuracy, a rare combination.

WE have on our table Schiller's *Wallenstein*, edited, with Introduction and Notes, by Max Winkler (Macmillan).—*Historical Primer of French Phonetics and Inflection*, by M. S. Brittain (Oxford, Clarendon Press).—*The Relations of Geography and History*, by the Rev. H. B. George (Oxford, Clarendon Press).—*London Matriculation Directory*, No. XXIX., January, 1901 (Clive).—*Laboratory Companion for use with Shennstone's Inorganic Chemistry*, by W. A. Shennstone (Arnold).—*The Hope of England*, by Z. Henry Lewis (Sonnenschein).—*National Life from the Standpoint of Science*, by Karl Pearson (Black).—*Marrying and the Married*, by P. Wardell (H. Marshall & Son).—*Contemporary American Composers*, by R. Hughes (Boston, U.S., Page & Co.).—*Notes on Speech-Making*, by B. Matthews (Longmans).—*The Strange Wooing of Mary Bowler*, by R. Marsh (Pearson).—*The Pasha*, by D. H. Pryce (George Allen).—*Rudolph Schrollé, a Tragedy*, by E. G. (Stock).—*Not Myth but Miracle*, by W. Ridley, D.D. (Seeley).—*The Influence of Christ in Modern Life*, by N. D. Hillis (Macmillan).—*The Mothers' Book of Prayer and Thanksgiving*, by Alice Neale (Mowbray).—*The Sailor's Calling: Plain Words to Sailor Lads*, by the Rev. A. Baker (S.P.C.K.).—*John Heywood's 'The Spider and the Fly'*, by Dr. J. Haber (Williams & Norgate).—*L'Eclissi dell' Idealità*, by P. Ellero (Bologna, Zanichelli). Among New Editions we have *Life and Letters of Edward Bickersteth*, by S. Bickersteth, M.A. (Low).—*St. Francis of Assisi*, by the Rev. Léopold de Chérancé, translated by R. F. O'Connor (Burns & Oates).—*The Secrets of my Prison-House*, by R. Burns-Begg (Haddon).

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Julliville (L. P. de), *Joan of Arc*, translated by H. Davenport, cr. 8vo, 3/6.
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ENGLISH LITERATURE AND AMERICAN PROFESSORS.

I.

King's College, London, May 15th, 1901.

IN the 'English Miscellany' recently presented to the veteran philologist Dr. Furnivall by friends and admirers, while most of the contributions are becoming philological, a few are concerned with questions of literature. Among these few two are contributed by American professors; and they are so remarkable that I venture to call attention to them in your columns. If they represent English literature as it is taught beyond the seas, I think the ghosts of our old writers have some cause of complaint. The first paper I wish to notice is that contributed by Mr. Henneman, of the University of Tennessee, upon Barnfield's ode "As it fell upon a day."

One would have thought that every possible word upon this ode had already been said. Collier's theory that the ode is really two odes, and is by Shakespeare, has been handled by Mr. Charles Edmonds, in the Isham reprint of the 'Passionate Pilgrim' (1870); by Dr. Grosart, in the Roxburghe Club reprint of Barnfield's poems (1876); and by Mr. Arber, in his reprint of Barnfield in the "English Scholar's Library" (1883); and amongst them completely demolished. The argument for Barnfield's authorship of the ode is shortly this—that he, being a scholar and a gentleman, claims this and another poem as his own, whereas he repudiates other verses ascribed to him; that the other poem can be otherwise proved to be his; and that the ode is in his manner, and has a close parallel in the piece beginning "Nights were short and days were long." The argument for the ode being single and not double is that it is printed as a single poem among Barnfield's poems in 1598, and also in the 'Passionate Pilgrim' in 1599, while it is only in 1600 that 'England's Helicon' prints the first half of it alone, with a new concluding couplet:—

Even so, poor bird, like thee,
 None alive will pity me.

But now Prof. Henneman comes into the field, and wishes to reopen the whole question. He wishes the ode to be again resolved into two parts, and the former part to be rendered to Shakespeare. What, then, are his new arguments? They are two—a new fact and a new theory. The new fact is that the couplet above quoted, supposed hitherto to occur first in 'England's Helicon,' is found also in the 'Passionate Pilgrim' the year before, where it is, of course, not required, and where its presence marks the 'Passionate Pilgrim' version as "a third stage of development and still later growth." Mr. Henneman owns to using for his investigations the "Globe Edition" of Shakespeare, and there, sure enough, the couplet is ('Passionate Pilgrim,' xxi. p. 1053). But it is not in Mr. Griggs's facsimile reprint of the 1599 edition. How the Cambridge editors justified to themselves the foisting in of the couplet I have no notion. The note in the Cambridge edition, where it is also found, is as follows: "England's Helicon. Omitted in edd. 1599, 1612, and by Barnfield." I must leave Mr. Henneman to settle the matter with the surviving editor, Mr. Aldis Wright. The useful Griggs facsimile enables me to add one more argument to those already adduced against the proposed bisection. Collier had been able to plead for the

division, because what he considered the second poem began a new page in the 'Passionate Pilgrim,' and there are no titles to any of the poems there. But though there are no titles, there are capital letters; and while every separate poem begins with a large capital, there is no such capital to the line "Whilst as fickle Fortune smiled," which stands at the top of the page, and with which the second poem was supposed to begin.

Mr. Henneman's new fact proving thus no fact at all, let us look at his new theory. It is that the earlier part of the ode is the lament of a woman deserted by her lover. This is based on the ground of her appeal to the nightingale—"The speaker finds in the tale of Philomel a picture of her own desolateness"—and with such a proem the concluding half of the ode has clearly no manner of connexion. Now a mistaken theory is not so easily disposed of as a mistaken fact, but the following considerations will probably be enough to convince any third person that it is mistaken:—

1. In the case supposed by Mr. Henneman the grief of the speaker would be a deep and constant mood, and would not require the nightingale to suggest it. In the ode the mood of the poet is at first cheerful: May is the merry month, the shade is pleasant; it is only by-and-by that, under the influence of the nightingale's song, he falls to moralizing. Perhaps I had better quote the opening verses:

As it fell upon a day
 In the merry month of May,
 Sitting in a pleasant shade
 Which a grove of myrtles made,
 Beasts did leap, and birds did sing;
 Trees did grow, and plants did spring;
 Every thing did banish morn,
 Save the nightingale alone:
 She, poor bird, as all forlorn,
 Lean'd her breast up-till a thorn,
 And there sung the dolefull'st ditty,
 That to hear it was great pity:
 "Fie, fie, fie," now would she cry;
 "Tereu, tereu!" by-and-by;
 That to hear her so complain,
 Scarce I could from tears refrain;
 For her griefs, so lively shown,
 Made me think upon mine own.

2. The reference to the nightingale, considering that it occurs in an Elizabethan poem, so far from favouring the supposition that the speaker is a woman, is strongly against it. I do not remember the parallel being drawn by any woman in the lyrical poetry of the time, except in Bartholomew Yong, who is no poet. On the other hand, there are plenty of instances of a male lover comparing the nightingale's sorrows with his own. There is, for example, Sidney's famous poem "The nightingale as soon as April bringeth," with its refrain "Thy thorn without, my thorn my heart invadeth." And even more surprising, there is Lodge's 'Sonnet,' in which he compares himself to a "turtle" who

sat upon a leafless tree
 Mourning her absent pheer.

There is another example in 'The Shepherd's Sorrow for his Phebe's Disdain,' in 'England's Helicon.'

The fact is, the Elizabethan lyrics were men, and looked at things from the man's point of view. But the case against Mr. Henneman's theory is clinched by a stanza in another poem of Barnfield's own, 'The Complaint of Poetrie for the Death of Libertie,' to which Prof. Dowden calls attention in his preface to the facsimile of the 'Passionate Pilgrim':—

Fair Philomela, cease thy sad complaint;
 And lend thine ears unto my doleful Ditty:
 (Whose soule with sorrowe now begins to faint,
 And yet I cannot move men's hearts to pity.)
 Thy woes are light compared unto mine,
 You watery Nymphs, to me your plains resign.

The parallel is very close; in both poems he compares his woes with those of the nightingale, complaining, in the person of a poet, of the dearth of friends and patrons. The reference here is more or less jocose; in the ode it is more serious; but the point of comparison is the *friendlessness* of the bird:—

King Pandion, he is dead;
 All thy friends are lapp'd in lead.

3. To these arguments one may be added drawn from contemporary opinion. The ode as it appears in 'England's Helicon' is headed 'Another [Complaint] of the same Shepherd's,' referring to the two preceding poems, which are 'The Passionate Shepherd's Song' and 'The Unknown Shepherd's Complaint.' Now in 'England's Helicon' a shepherd is one thing and a shepherdess another, so that the editor of that anthology is evidence against the professor.

But these errors in fact and in theory seem to me venial—for to err is human—compared with the false taste which wishes to ascribe even the first and best part of the ode to Shakespeare. Mr. Henneman compares Barnfield's poem with Shakespeare's "On a day, alack the day!" to the advantage of the former, which he thinks a finer poem both in form and substance. He says of its form that "as it begins it has precisely the same measure, has the same or even greater distinction of manner, and strikes the same note of May-time and love-time." As to substance, he says "the note is clearer and truer, for it is the heart cry of Love desolate." About this supposed substance of the ode nothing need be added to what is said above; but something may be said about the form. And yet how is it possible to formulate what is a matter of ear? If the professor thinks Barnfield's opening lines have greater distinction than Shakespeare's, how convince him that they are not even in the same class? For what distinction have they?—

As it fell upon a day
 In the merry month of May,
 Sitting in a pleasant shade
 Which a grove of myrtles made.

The lines run on smoothly enough, but where is the distinction? Nicholas Breton, and many another pastoral poet, could do as well:—

In the merry month of May,
 In a morn by break of day,
 Forth I walked by the woodsie,
 When as May was in his pride.

Now, put by the side of these smooth verses the opening lines of Shakespeare's lyric:—

On a day, alack the day!
 Love, whose month was ever May,
 Spied a blossom passing fair,
 Playing in the wanton air.

Here is distinction, if you please, both in idea and in form. So far from having precisely the same measure as the Barnfield, one feels how extraordinarily different it is! One notices that instead of four lines much alike, with no pause in any, they are four lines with the pause subtly varied in each. And then, compared with the hurrying syllables of the Barnfield, what dignity there is in the Shakespeare, what gravity of movement! He opens each line, as always in writing trochaics, with a heavy syllable; in the whole poem he allows only two dissyllables in the first foot, and they are "playing" and "turning," heavier words than "sitting." And then for the matter. The very first line of the Shakespeare begins the business of the poem. The Barnfield certainly improves as it goes along; these are well-written lines:—

Senseless trees, they cannot hear thee;
 Ruthless beasts, they will not cheer thee;
 King Pandion, he is dead;
 All thy friends are lapp'd in lead;
 All thy fellow birds do sing,
 Careless of thy sorrowing.

But it is, after all, simple and straightforward Elizabethan commonplace, however prettily turned, which cannot be said of the Shakespeare.

H. C. BEECHING.

CRITICA CRITICIZED.

ACCORDING to Mr. Collins's letter to the *Athenæum*, he did me no injustice, except in the solitary case of his exclamative sentence on my supposed ignorance of the discovery of the long-lost 'Speculum Meditantis.' And even there he has the excuse that my book bears on its title-page the date 1895. He has no excuse whatever, for the preface is dated November 2nd, 1894. The point is that he did me no wrong; all the rest of his strictures are right: accusations, banter, insults, everything.

I should be "wanting both in courtesy to Mr. Collins and in justice to myself" if I allowed the said strictures, now a third time asserted, to pass unanswered; but, unwilling to make too free with the *Athenæum's* hospitality, I shall restrict myself here to the two questions he chose to discuss: first, the question of Dunbar; secondly, the question of pages and lines, to which he gave prominence in his book, and which he now calls "peddling trifles."

1. Dunbar.—"M. Jusserand accuses me," says Mr. Collins, "of misrepresenting his account of Dunbar by garbling a quotation. I have done nothing of the kind."

I persist in thinking that Mr. Collins, to use his own words, has garbled a quotation. I call it garbling a quotation to put together one sentence and one half sentence, which have nothing to do with one another and are divided by a page of text in the original; to suppress the solitary verse without which the whole is unintelligible; and to introduce the same by the moderate remark, "The amazing nonsense which [M. Jusserand] writes in summing up Dunbar we will transcribe *ut ex uno discas omnia*." A strange way of "transcribing," and of teaching *omnia*.

Mr. Collins has, it is true, an explanation. The point, he now says, is—not at all whether the sentences of mine he quotes are nonsensical or not (though his words would seem to imply as much)—the point is that they are incomplete. According to him, I never even refer to such poems as the 'Dance,' the 'Two Married Women,' &c.; I depict a Dunbar with "flowers too flowery and odours too fragrant," and nothing more, and in so doing I am guilty of an "absurdity" and I "generalize on ludicrously insufficient knowledge" (pp. 200-1 of his book).

I accept most willingly any interpretation Mr. Collins may be pleased to put on his words: whichever he chooses, the quotation remains a grievously garbled one, the case being even worse now than before. If I considered Dunbar as nothing more than a "too flowery" poet, how is it that I drew attention to his "coarse tales (very coarse indeed), satires, parodies, and daments"? And, far from depicting him as merely a too flowery writer, I concluded my remarks on this part of his works with the observation that he was "nearer to Jean des Entommeures than to William Langland." Was Jean des Entommeures in any way flowery? and what does Mr. Collins think of this other monk's fragrantancy?

I said this, and my words were not far to seek; the above-quoted passage on "coarse tales (very coarse indeed)" constitutes the second part of the very same sentence of which Mr. Collins was pleased to print only the first half (p. 200 of his book, 510 of mine). I persist in thinking that more is due to an author's text, especially when you quote him "*ut ex uno discas omnia*."

2. "Peddling trifles."—Most readers, seeing in Mr. Collins's book that I have allowed, say, one line to Ordericus Vitalis, will think, doubtless: "We did not expect to find much about Ordericus in a general history; but one line is very little, to be sure; we shall not even know the time when and place where he lived, the title of his work, and the edition we might use if we wanted to study him." To this Mr. Collins leads them, and he leads

them astray, for they will find all that, and more, in my book. Mr. Collins's plea is that, at one particular place of one particular page, he found only one line. The least I can conclude is that he said one thing and meant another.

His account of my Giraldu Cambrensis and the others is equally misleading and inaccurate.

As for comparative proportion, I maintain that I have a perfect right to choose what scale I please for my work. I do not intend it to be in any number of volumes, and even in the modest shape I have chosen, seeing the time each part takes ("a gallop" Mr. Collins calls it, in his gay, irresponsible way), I have no great hopes of ever finishing it. Given its general plan, I persist in thinking that, if I allow seventy-seven pages to Chaucer, two are enough for Layamon. Were I to write again, I should not give him more. Chaucer stands to him in the same relation as a cathedral to a small hut on the way, or rather to a landmark on the road. A landmark has its importance, to be sure, but need not occupy much space. The main point is to notice it when we go, not to stand and gaze at its shapeless shape. Let us notice huts and worship at shrines.

As Mr. Collins contests that he did me any wrong on the question of pages and lines—"peddling trifles"—I must end with one example which, I think, admits of no contestation whatever; and if he wants more I shall give more. On p. 201 of his book he says that in my 'Literary History' "four lines suffice for Malory's 'Morte d'Arthur,'" adding his usual exclamative "!"

When Mr. Collins wrote this—the same Mr. Collins who has ever on his lips the words "absurdity," "nonsense," and "imposture"—he had my book before him and the four lines under his eyes, plus a fifth one, of which he says nothing, which is to the effect that "Malory and Caxton will be mentioned again in connexion with the Renaissance."

J. J. JUSSERAND.

SALES.

MESSRS. SOTHEY, WILKINSON & HODGE sold on the 10th and 11th inst. the books and manuscripts of the late Mr. Edward Quail, among which were the following: Ducale of Nicolas de Ponte, Doge of Venice, to Giov. Badoer, Governor of Friuli, 1580, MS. on vellum, 31l. Ducale of Pascale Cicogna, Doge of Venice, to G. F. Condolmer, Governor of Uderzo, &c., 1590, MS. on vellum, 29l. 10s. Horre, MS. on vellum, illuminated, 15 miniatures, Sec. XV., 54l.; another, with 58 miniatures, Sec. XIV., 335l.; another, with 15 large and 14 small miniatures, Sec. XV., 76l.; another, fifteenth century, with 12 miniatures, with Limoges enamel binding of the thirteenth century, 50l.; another, Secundum Ordinem Carthusiensem, 9 rich miniatures, fifteenth century, 235l.; another with 16 miniatures, 101l.; another with 18 miniatures, 100l. Esther Inglis, Argumenta Psalmorum Davidis, written and bound in embroidery by Esther Inglis as a new year's present to Henry, Prince of Wales, eldest son of King James I., 1608, 93l. Ackermann's Microcosm of London, Pugin's copy, with plates in several states (1811), 61l. Boccaccio, Cas de Nobles Hommes et Femmes Malheureux, par L. Premier fait, MS. on paper, Sec. XV., 49l. Chronicle Nurembergense, 1493, 19l. 10s. De Imitatione Christi, Paris, 1640, Pope Benedict XIII.'s copy, 26l. Officium B.V.M., MS. on vellum, written 1496, 30l.; another, printed on vellum by Bonini de Boninis, 1500, 66l.

The same auctioneers sold on the 11th inst. nineteen choice MSS. from the library of a well-known collector, which realized high prices, as follow: A finely decorated Carta Executoria, 1650, 31l. Passion de nostre Seigneur Jesu Christ, translatée de Latin, a la requeste de Dame Ysabel de Bavières, Roynne de France, Sec. XV., 230l.

Boethius de Consolatione Philosophiæ, en Français, par J. de Meun, Sec. XV., 210l. Vegetii Mulomedicinæ, Sec. XV., 87l. Vincent de Beauvais, Tierce Partie du Mirouer Historial, translate par J. de Vignay, finely illuminated, Sec. XIV., 100l. German MS. on fortifications, with 7 large and remarkable drawings of equestrian emblems of the planets, Sec. XV., 126l. Durandus, Super Quatuor Libros Sententiarum, by a Lincoln scribe, 1336, 99l. Philippe de Maizieres, Le Songe du Vieil Pelerin, illuminated, Sec. XV., 205l. Josephus, Les Ancienetz des Juifs, 13 miniatures, 955l. A finely illuminated Horre of the fifteenth century, 730l. The nineteen MSS. produced the high total of 3,055l. 10s.

Literary Crossip.

MESSRS. LONGMAN will publish early in June some essays entitled 'Magic and Religion,' by Mr. Andrew Lang. The first essay will be on 'Science and Superstition.' On the later ones the preface says:—

"As, like others, I have not long since advanced a provisional theory of my own, the second and third essays are designed to strengthen my position. The theory is that perhaps the earliest traceable form of religion was relatively high, and that it was inevitably lowered in tone during the process of social evolution. Obviously this opinion may be attacked from two sides. It may be said that the loftier religious ideas of the lowest savages are borrowed from Christianity or Islam. This I understand to be the theory of Mr. E. B. Tylor. My reply to his hypothesis, so far as it has been published by him, will be found in the second essay, 'The Loan Theory of Religion.' Secondly, my position may be attacked by disabling the evidence for the existence of the higher elements in the religion of low savages. Mr. Frazer, in the second edition of his 'Golden Bough,' has advanced an hypothesis of the origin of religion, wherein the evidence for the higher factors is not taken into account. I hope, therefore, that it is not premature to state that evidence, or some of it, which I do in the third essay, 'Magic and Religion.'"

The fourth and fifth essays will criticize Mr. Frazer's position, the remainder of the volume dealing with South African Religion, cup and ring marks on rocks and cists and other objects, taboos, and the rite of the Fire Walk.

THE *Cornhill Magazine* for June opens with a sonnet by Mr. William Watson, 'Melancholia,' followed by one of Mrs. Richmond Ritchie's "Blackstick Papers," concerned this time with 'Egeria in Brighton,' and reviving memories of Thackeray, Horace Smith, and other names of the past generation. In the way of fiction Mr. Stanley Weyman continues 'Count Hannibal'; there is a short story by Mr. Henry James, 'The Two Faces'; and Mrs. Hodgson Burnett contributes the opening chapters of 'The Making of a Marchioness,' which is to run through the two following numbers. Mr. C. J. Cornish writes on 'Rook-Shooting,' and there are further instalments of the 'Londoner's Log-Book' and of Dr. Fitchett's 'Tale of the Great Mutiny.' The series of 'Family Budgets' has now reached the sum of 800l. a year, which is dealt with by G. Colmore.

Temple Bar for June contains some gleanings from the 'Journals' of Thomas Raikes (made by one of his descendants) and the uncle reference to Queen Victoria and the uncle

who preceded her on the throne. A short story by Miss May Bateman, who writes from personal experience, shows the dramatic contrasts occasioned by the South African war, even among non-combatants. In 'A Willing Sacrifice' two Englishmen "play Providence" to a Japanese family, with the best results to every one concerned. 'The Way they lit the Armada Beacon,' 'Mrs. Oriel,' and 'The Garden of Attalus,' a romance of love and death, are amongst the other contents.

MESSRS. BELL have nearly ready for publication a treatise of some importance on the Jewish and Mohammedan calendars, by the Rev. Sherrard B. Burnaby, who has lately been compelled by ill health to resign his duties as vicar of Hampstead. The volume will contain also some explanatory notes on the Julian and Gregorian calendars, and will represent in part the result of studies and researches to which its author has devoted a good many years, and on which no satisfactory modern treatise at present exists. It will be issued in the first place to subscribers before publication, but a limited number of copies have been printed for general sale to those who are interested in the comparative study of chronological systems.

MAX O'RELL writes concerning his new book:—

"In your issue of May 18th you publish a favourable review of my book 'Sa Majesté l'Amour,' which ends with these words: 'The book is also to be had in English under the title "Her Royal Highness Woman." The rendering,' &c. It would be kind of you to allow me to say that the English volume is not a translation of the French. The book was written in English by myself, with the help of whatever English I have at my command. Then I wrote the book in French, very often without availing myself of the English text."

AMONG the articles in the June number of the *Northern Counties Magazine* will be found a new Jacobite song by Mr. Andrew Lang.

MR. FRANK HOLLINGS will shortly issue, in a limited edition, an enlarged reprint of the 'Notes for a Bibliography of Edward FitzGerald,' by Col. Prideaux, of which a few copies were printed for private circulation last year. In addition to a bibliographical list of all the works which were published or privately printed during the lifetime of FitzGerald, this edition will contain some notes on Crabbe which have never been previously reprinted in England, and a characteristic back view of FitzGerald seated at his harmonium, from a sketch by the late Charles Keene in the possession of Mr. Bain, of the Haymarket, who has kindly undertaken its reproduction. A few copies will be struck off on large paper, with the frontispiece on Japanese vellum.

THE sale of the works of Tolstoi has been prohibited at Vilna by order of the Governor-General. In most towns in South Russia the books of this celebrated writer have been withdrawn from public libraries.

COUNT LÜTZOW has translated into English from the original Bohemian the 'Labyrinth of the World,' the masterpiece of Komenský, who under the name of Comenius is known as one of the originators of the modern system of education. Komenský's 'Labyrinth,' an allegorical work, incidentally

throws a great deal of light on the social and political condition of Bohemia and Germany at the beginning of the seventeenth century. Count Lützow has written a memoir and introduction to the volume, which will be published immediately by Messrs. Swan Sonnenschein & Co.

A MOVEMENT is on foot to erect a monument to Fichte at Berlin.

THE translation rights of Dr. William Barry's latest novel, 'The Wizard's Knot,' having been acquired for Germany by the Allgemeine Verlags-Gesellschaft of Munich, their version will be published shortly.

WE regret to record the death on the 19th inst., at Holmwood, Routh Road, Wandsworth Common, of Ebenezer Ward, late of Ward, Lock & Co., of which firm he was one of the founders. Mr. Ward, who was born eighty-three years ago, was educated at Christ's Hospital, and obtained his first insight into the publishing business in the house of Henry G. Bohn. He was connected with Mr. Bohn for about ten years, and subsequently took the management of the book department of Messrs. Ingram, Cook & Co. In 1854, however, he decided to start in business for himself, and through Mr. T. D. Galpin (who with Mr. George Petter had established the firm of Petter & Galpin—now Cassells) he was introduced to Mr. George Lock, with whom he entered into partnership, and commenced operations as Ward & Lock at 158, Fleet Street. Mr. Ward attended to the financial department of the house for more than twenty-six years, but owing to ill health retired from active business about twenty years ago. For the benefit of his health Mr. Ward had for many years past spent most of his time abroad, and consequently had lost touch with many of his old friends and associates.

IN the *Times* of last Wednesday Dr. Emil Reich denies on the best authority our statement concerning the lack of storage room at the British Museum. His letter obscures the issue by making the newspaper storage a separate question. This statement was published three weeks ago, and was widely reproduced. We are a little surprised that the elimination of error is so tardy a process, and that the Museum authorities cannot wield a pen for themselves.

MR. CARNEGIE'S splendid gift to the Scotch universities will, it is to be hoped, be well managed, though some difficulties suggest themselves as to its use. We hope it may encourage the generosity of donors south of the Tweed. Our two famous universities are not too prosperous in their finances, nor too frequently remembered by the affluent. We wonder at the difference in this matter between, say, Chicago and Cambridge.

THE higher-grade schools at Sheffield and Ipswich have been converted into "higher elementary schools," under the provisions of last year's minute of the Board of Education. The Board, it is stated, has been much disappointed by the scanty outcome of the minute in question.

THE committee recently formed for the purpose of promoting the appeal of the University of Glasgow for additional endowments has just put forth a detailed statement of needs and requirements, the cost of which it estimates at not less than 150,000*l*.

It will be interesting to note whether Mr. Carnegie's unlooked-for generosity will be regarded as justifying the withdrawal of the appeals lately made by three of the Scottish universities.

IT has been resolved to hold a special meeting of the Board of Governors of the Yorkshire College in Leeds, in order to consider what will be the proper course for the college to pursue in reference to the application of the Liverpool University College for a charter of incorporation as a university. Many members of the board are inclined to think that a similar application should be made to the Crown by the Yorkshire College.

ON May 16th, the anniversary of the founding of the Bopp-Stiftung, the Berlin Academy of Sciences made two grants from the interest of the fund during the year 1900. The first (900 marks) was allotted to Prof. Cappeller, of Jena, for the continuation of his studies in Indian philology; the second (450 marks) to Dr. G. Huth, a *Privatdozent* of the University of Berlin, for aid in his work on Indian inscriptions. It is a pity that similar encouragement to learning is so rare in England.

THE eminent Chinese scholar Dr. Bretschneider, whose death in his sixty-eighth year is announced from St. Petersburg, occupied at one time the post of physician to the Russian embassy at Peking. His numerous works were published for the most part in the English language.

THE death, in his seventy-sixth year, of Georg Eimer, the founder of German journalism in Australia, is announced from Adelaide. Eimer's paper, *Die Australische Zeitung*, is still published.

AT the last monthly meeting of the Board of the Booksellers' Provident Institution, Mr. C. J. Longman in the chair, the sum of 105*l*. 8*s*. 4*d*. was voted for the relief of fifty-six members and widows of members.

LAST week, after we went to press, came the news of the death of Ernest Bertin, who had been since 1881 one of the chief writers on the *Débats*. While writing well on all kinds of subjects, he was at his best in his articles on literary matters and French society.

MR. EDWARD JAMES STANLEY, M.P., the larger portion of whose library Messrs. Sotheby, Wilkinson & Hodge will sell on June 17th and seven following days, has been a keen book collector since—and indeed during—his Eton days; and the portion of his collection about to be sold includes very many rare, curious, and interesting books. It comprises a remarkable collection of armorial bindings, including examples from the libraries of Grolier, De Thou, Colbert, Count Hoym, Madame de Pompadour, Madame du Barry, the Duchesse de Berry, Cardinals Mazarin and Richelieu, Pope Clement XI., and many others, in addition to specimens of the works of Boyet, Duseuil, Padeloup, Dérôme, Bozérian, Thouvenin, Simier, Roger Payne, Bedford, and other celebrated binders, foreign and English. Mr. Stanley's catholic taste extends from *éditiones principes* and other editions of the classics to the publications of the Kelmscott Press; whilst the presses of the Aldi, the Estiennes, and other famous

printers are represented. Of the many books with a personal interest, special mention may be made of Michael Drayton's copy of the first collected edition of Spenser's 'Fairie Queene,' 1611, which subsequently belonged to J. P. Collier, who used it when editing his edition of Spenser in 1862; and Izaak Walton's copy of F. White's 'Replie to Jesuit Fisher's Answers to certain Questions propounded by his most gracious Majestie King James,' 1624.

THE Parliamentary Papers of the last few days include Board of Education, Training Colleges, Reports, by Mr. Rankin (General), Mrs. Colborne (Needlework), and Sir John Stainer (Music), 3½d.; and a Return of the Endowed Charities of Leigh in Lancashire (9d.).

SCIENCE

A Manual of Medicine. Edited by W. H. Allchin, M.D. Vols. I. and II. (Macmillan & Co.)

WE believe these two volumes are the first of a series of five, and, judging by them, we have little doubt that the new manual of medicine when completed will prove to be an important and valuable addition to medical literature. Rather unfortunately, perhaps, the editor has thought fit to dispense with the preface which, rightly or wrongly, has generally been associated with works of this kind, and as a result we are left somewhat in the dark as to what is intended to be the general scope and aim of the manual. As far as we can judge, it will probably take an intermediate position between that of a complete system of medicine on the one hand and that of a text-book for advanced students on the other, and as such it will be welcomed by many. The list of the contributors at the beginning of each volume is an ample guarantee of the high standard of excellence attained in the 'Manual.' The articles are complete short monographs written by some of the best authorities on their respective subjects, and presumably arranged so as to cover the whole system of medicine. It is perhaps a matter for regret that some of the more important of these articles have been so much curtailed, as the space allotted in a few instances to which we direct attention later is too small to give the author due scope for the adequate treatment of his subject.

With these few general remarks we may pass on to the consideration of the two volumes in detail. The classification adopted is the old one, namely, the division into general and local diseases, and the editor is doubtless right in not discarding it at present, although he regards it as unsatisfactory.

The first volume includes diseases of extrinsic causation. These are subdivided into diseases excited by atmospheric influences and the infective diseases. A short article on the former is the editor's sole contribution to the volume. The infective diseases are well treated in a series of excellent articles. These are so numerous that space will not allow of more than a brief notice of some of the most important.

Prof. Woodhead contributes several

articles, the most striking of which is on infection. The section on immunity is too brief; but, considering the space at his disposal, the article is an admirable and complete summary of our knowledge on the subject. Dr. Hale White writes on fever. The important subject of typhoid fever is ably dealt with by Dr. Cayley. More might have been said with regard to the method of protective inoculation, although this can at present only be regarded as in the experimental stage. The article on typhus fever is by the same author. A very clear account of Mediterranean fever is written by the late Capt. Hughes, and forms one of the best short monographs on this serious malady which we have come across.

Dr. Cantlie contributes several articles on tropical diseases. That on cholera is adequate, and includes a description of the methods for microscopic examination in the diagnosis of the disease. We can hardly agree with the author that there is doubt at the present time that Koch's comma bacillus is the essential factor in the causation of the disease. Dr. Cantlie gives a good clinical description of dysentery, and discusses the position of the *ameba coli* as an ætiological factor. The article on malaria, by the same author, is excellent, and is the most concise we have met with in any system or text-book of medicine. The methods for staining the parasite are well described, and the latest researches into its varieties and life-history are admirably summarized, and include the recent observations on the relation of the mosquito to the disease.

Dr. Caiger, a well-known authority on infectious diseases, writes on diphtheria, scarlet fever, and measles. The article on diphtheria might have included a fuller description of the methods of bacteriological investigation for purposes of diagnosis. We are glad to see that attention is drawn to the danger of cats transmitting the disease, a point which, though well known for years, would seem to be neglected in many institutions.

The articles on tuberculosis and infantile syphilis by Dr. J. A. Coutts are excellent. The first is a good general article on the acute and chronic forms of the disease. The second is written with great accuracy, and is worthy of the author's reputation as one of the best authorities on this subject. Acute rheumatism is included among the infectious diseases, in accordance with modern views as to its ætiology. Dr. Lees deals with the subject in a good systematic article. He does not mention the recent important work by Poynton on the bacteriology of the disease, which probably appeared after the article had gone to press. As might be expected, the articles on smallpox and vaccinia are by Dr. Copeman. The subject of vaccination is exhaustively treated, and includes much important matter.

Space will not permit us to draw attention to other sections contained in this volume. Viewed collectively, the articles on the infectious diseases form an admirable and complete series, and the editor is to be congratulated on the mine of information he has succeeded in arranging in a book of about 400 pages.

In the second volume the diseases caused by parasites are first considered, and this

section is written by the editor, with Drs. T. W. Shore and Cantlie. The authors have accomplished their task admirably, and the section forms one of the clearest and most concise descriptions of parasitic diseases that we have seen. The illustrations are numerous and excellent, but might with advantage have included drawings of the ova of the commoner forms of intestinal worms.

The editor and Dr. Poore are the joint authors of the article on diseases determined by poisons introduced as such. This treats mainly of the food poisons, of alcohol and opium, and of metallic poisons such as lead and arsenic. Perhaps no subject in pathology has excited more controversy than has inflammation. Dr. Lazarus Barlow, in an excellent *résumé* of the chief views held with regard to it, has wisely contented himself with a good description of the various phenomena occurring in inflammation and its sequelæ.

Dr. Rose Bradford contributes a short and very condensed article on the general physiology and pathology of ductless glands, in which is incorporated a surprising amount of information, together with accounts of the most recent experimental work on the subject. The same author writes on the diseases of the ductless glands.

Among the numerous valuable contributions by the editor to the second volume the article on obesity is noteworthy. The article on gout is written by Dr. Luff in his usual lucid style. His views as to the renal origin of uric acid are well discussed, and the chemical points involved are stated clearly and simply. Dr. Bertrand Dawson writes on diabetes and rheumatoid arthritis. In the latter article too much weight perhaps is attached to the microbic theory of the causation of the disease, and in that on diabetes the section on its pathology is far too curtailed; otherwise both are contributions of clinical value.

The article on rickets by Dr. Coutts is one of the best in this volume. It is unfortunate that the rare and interesting condition known as achondroplasia should be included under the heading of rickets, a disease with which it has no connexion. Mr. Raymond Johnson contributes a series of interesting articles on some of the rarer diseases affecting bones.

Dr. Coupland and Dr. Jenner are jointly responsible for the section on the blood. The blood under normal conditions is fully described by Dr. Jenner, with the methods of examination. We are surprised that there is no mention made of Fleischl's hæmoglobinometer, which is probably the most simple and trustworthy for clinical purposes. The classification of the corpuscles adopted presents no new features. Appended to this section are a number of good coloured drawings of the blood in health and disease. The part on the diseases of the blood by Dr. Coupland is comprehensive, but its arrangement is somewhat unsatisfactory. We fail to see why lymphadenoma should be classed among the blood diseases. A short chapter on paroxysmal hæmoglobinuria concludes the second volume.

The editor is highly to be congratulated on the excellent series of articles he has been able to collect for the first portions of the 'Manual,' and there can be little doubt that the same high standard of excellence

will be maintained in the subsequent volumes. Though condensed, each article is complete in itself, and in most of them careful attention is given to treatment. The index to each volume is good and sufficient. This 'Manual' possesses one great advantage over the numerous systems and encyclopedias of medicine which have lately appeared, and that is its remarkably handy size. The type and paper are good, and the letterpress shows signs of unusually careful revision. There are no bibliographies attached to the different sections, but this can hardly be regarded as a drawback in a work of this size. We shall look forward with interest to the next volumes of the series.

SOCIETIES.

GEOGRAPHICAL.—May 20.—*Annual Meeting.*—Sir Clements Markham, President, in the chair.—The following were elected Fellows: Capt. E. L. Adleroron, S. Aitken, Major N. Cuthbertson, J. A. Denham, Somerville Heisham, Col. M. J. Meade, and Elmer B. White.—The following were elected as Council and officers for the session 1901-2: *President*, Sir C. Markham; *Vice-Presidents*, Right Hon. Sir G. D. T. Goldie, Col. Sir T. H. Holdich, Admiral Sir A. H. Hoskins, Admiral Sir F. L. McClintock, G. S. Mackenzie, and General Sir C. W. Wilson; *Treasurer*, E. L. S. Cooks; *Trustees*, Lord Avebury and Sir C. E. Peek; *Secretaries*, Major L. Darwin and J. F. Hughes; *Foreign Secretary*, Sir J. Kirk; *Members of Council*, Major-General Sir J. C. Ardagh, Lord Belhaven and Stenton, Prof. T. G. Bonney, Sir H. E. G. Bulwer, Col. J. C. Dalton, C. T. Dent, Major-General Sir F. W. De Winton, Admiral Sir R. Vesey Hamilton, Col. D. A. Johnston, Col. A. Le Messurier, L. W. Longstaff, Admiral A. H. Markham, General Sir H. W. Norman, Sir G. S. Robertson, Howard Saunders, General Sir H. A. Smyth, H. W. Smyth, H. Y. Thompson, Admiral Sir R. E. Tracey, Col. J. K. Trotter, and Col. C. M. Watson.—The President delivered the annual address.—The Founder's Medal was presented to H.R.H. the Duke of the Abruzzi, who undertook at his own expense, in 1897, an expedition to Mount St. Elias, and in 1898 organized, again at his own expense, an expedition towards the North Pole by the Franz Josef Land route. During the winter Capt. Cagni, representing the Duke, succeeded in reaching the highest latitude yet attained by man—86° 33', or 22' beyond Nansen's furthest—and disproved the existence of the land on the maps to the north of Franz Josef Land, the northern parts of which were for the first time accurately surveyed.—The Patron's Medal was presented to Dr. A. Donaldson Smith, who organized at his own expense an expedition for exploration between the Shabell River and Lake Rudolf, which had at that time never been reached from the north. Starting from Berbera in July, 1894, he pushed south-east to the headwaters of the Shabell, made a wide circuit to the south, crossing the Jub, and proceeded westward to Lakes Stefaie and Rudolf. He explored the lower course of the Ono, skirted the east shore of Lake Rudolf, and, striking south-east through hitherto unknown districts to the Tana River, reached the east coast. In 1898 he organized a new African expedition for the purpose of completing his former work. Leaving Berbera in August, 1899, he again reached the north end of Lake Rudolf, making *en route* considerable rectifications of the map, and, continuing his march westward, crossed, for the first time, the unknown tract of country lying between Lake Rudolf and the Upper Nile.—The following other awards were declared: The Murchison Award for 1901 to Mr. J. Coles, for the great value of his services to geography and to the Society as Map Curator and Instructor during a period of twenty-two years; the Gill Memorial for 1901 to Capt. Cagni, for his journey over the frozen ocean to latitude 86° 33' N.; the Back Grant for 1901 to Sub-Lieut. W. Colbeck, for the survey work which he did in Victoria Land and during the voyage of the Southern Cross; and the Cuthbert Peek Grant for 1901 to Mr. L. C. Bernacchi, for his series of scientific observations taken in Victoria Land and the Ross Sea.

GEOLOGICAL.—May 8.—Mr. J. H. Teall, President, in the chair.—Messrs. Frecheville J. Ballantine-Dykes and G. W. Roome were elected Fellows.—The communication read was 'The Influence of the Winds upon Climate during the Pleistocene Epoch: a Paleo-Meteorological Explanation of some Geological Problems,' by Mr. F. W. Harmer.

ASIATIC.—May 14.—*Annual Meeting.*—Lord Reay, President, in the chair.—The Report of the Council for 1900 was adopted on the motion of Sir C. Lyall and Mr. E. G. Browne, of Cambridge.—The President spoke on the valuable work done for Oriental research by the *Journal*, and also on the satisfactory financial position of the Society. He expressed himself very hopefully as to the future of Oriental studies in England, and mentioned that a Board of Oriental Studies had been founded in connexion with the new University of London, and that it was about to produce a programme which he hoped would satisfactorily embrace all branches of Oriental learning and languages, both literary and colloquial. The great drawbacks at present were that there were so few posts open, even to those who were duly qualified to fill them, and that public opinion had not yet recognized the necessity, either for mercantile or administrative success, of a sound knowledge of the languages and beliefs of those Oriental peoples with whom our merchants and officials were brought into contact. Foreign governments were much more alive to the value of such studies, and had invested considerable sums in providing the requisite teaching. Our laxer methods had been sufficient perhaps in the past. But if we would even maintain our position in the East it was necessary to adapt ourselves now to the new conditions. In the action it had been taking in this direction the Society had been rendering a service, not yet sufficiently recognized, to the Empire.—On the motion of Dr. Thornton the new rules, of which a draft was laid before the meeting, were adopted.

SOCIETY OF ANTIQUARIES.—May 9.—Mr. J. T. Micklethwaite, V.P., in the chair.—Mr. W. Gowland read the first part of a paper on 'The Early Metallurgy of Silver and Lead,' in which the metallurgy of lead from the earliest times down to those of the Romans was dealt with at length. His account was based on the *débris* and other remains of the ancient mining and smelting operations which have been discovered from time to time; on their interpretation by means of a comparative study of primitive appliances and processes which still survive in use in some countries, notably in Japan; and on the results of chemical analyses. The metallurgy of lead was considered before that of silver, because the ores from which silver was then obtained were either lead ores or silver ores containing lead. In the absence of lead, silver could not be extracted. The localities of the mines which yielded lead in pre-Roman times were pointed out, and it was shown that up to, and even during, the period of Greek supremacy these mines were worked chiefly for the silver which the ores contained, and that lead was in but limited use. In Roman times the metal was first applied to useful purposes on an extensive scale, chiefly in connexion with the supply and distribution of water and the construction of baths. For these it was that the mines of Sardinia, Spain, and especially of Britain, were so assiduously worked. Gaul and Germany yielded but comparatively little lead. The smelting of the ore was conducted in low hearths, closely resembling those in Japan, and the metal obtained was cast in inscribed moulds in the forms familiar to us in Roman pigs of lead. Many of these pigs had been found in England. Eleven are in the British Museum, and by the kind permission of Mr. Read, Keeper of British and Mediæval Antiquities, Mr. Gowland had made analyses of them. From the results obtained he had been able to refer those of doubtful origin to the mining districts where they were produced. As regards purity, with one exception from Somersetshire, they all contained only small quantities of silver, and in other respects compared favourably with modern lead. The same was true of all the specimens of Roman worked lead which he had examined. The Roman methods of producing sheets and pipes were explained. He had made a special chemical and microscopical examination of the curious joints of these pipes. They were found to have been made by three methods, viz.: autogenous soldering, "burning together" with lead containing only a little tin, and ordinary soldering with a solder of the same composition as one of the soft solders of the present day. The specimens illustrating two of these methods were dug up at Silchester. Examples were also adduced of the use of lead as a material in construction, for coffins, and for many minor purposes.—Mr. A. Prevost, Governor of the Bank of England, exhibited a fine series of mediæval jugs and other vessels lately found in a well within a courtyard of the Bank; also a large quantity of fragments of Roman and other pottery, and various miscellaneous antiquities unearthed during the underpinning of the walls.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 15.—Mr. C. H. Compton, V.P., in the chair.—The early colonization of Britain by highly civilized and refined immigrants formed the subject of a

paper by Dr. Phené, who has travelled extensively in the Levant, Spain, and Italy, and has recently been studying some very ancient records referring to the early states in and around Etruria in the pre-Roman age. These states contracted with Carthage not to colonize a particular island, the name of which was carefully concealed under an anagram. By tracing the routes of certain tribes mentioned by Julius Caesar and Diodorus Siculus, he had been able to find corresponding remains of such tribes, with identically the same place-name in each case, leading towards and into Britain, which all tended to show that the anonymous island was Britain. By a breach of the contract with Carthage the island had been so colonized, and enormous quantities had been accumulated of gold from Ireland and of many valuable products from Britain, leading to the inference that this secretly conducted commerce had been heard of by Caesar, who in consequence summoned the congress of merchants to ascertain the particulars, but, failing to obtain the information through the reticence of the merchants, invaded Britain and returned with "much booty," as related by Strabo. It is an interesting question whether this booty was gold. Several classical writers record gold as a British export. The paper was illustrated by several well-drawn charts and plans.—Mr. Allan O. Collard followed with some interesting particulars of the history of the very ancient body of "Free Fishers and Dredgers" of Whitstable, famous for its oysters from Roman times, for it was about the year A.D. 80 that they were first exported to Rome by Julius Agricola. The history of Whitstable is most closely interwoven with that of its fishermen, who have an ancestry reaching far back into the dim past. Some of the family names can be traced for centuries in the enrolment books preserved by the present Whitstable Fishery Company.

NUMISMATIC.—May 16.—Sir J. Evans in the chair.—Mr. Stuart A. MacDowall and Mr. P. H. Webb were elected Members.—Mr. Wilfred Cripps exhibited a unique and unpublished aureus of Carausius, having on the obverse the laureate and draped bust of the emperor and the legend IMP. CARAVSIVS. P. F. AVG. and on the reverse the figure of Pax (holding an olive branch and sceptre) and the legend PAX AVG. VOT. V. This very interesting coin was found a few years ago at Cirencester, in excavating the foundations for some villas. The chief interest of the coin is that, beyond its rarity, it bears the legend VOT. V. (*Votis quinquennialibus*), a hitherto unknown inscription on the coins of that reign, and that it is similar to another aureus in the possession of Sir J. Evans, which, however, differs in having MVLX. X. (*Multis decennialibus*) for VOT. V. The type of Pax records the treaty of peace between Carausius and Diocletian and Maximian, which occurred in A.D. 290, the probable date of the striking of the coin.—Major A. B. Creeke exhibited, with a note, two unpublished copper stycas of Ælfwald I. and Æthelred I. Kings of Northumbria. Hitherto no coin of the latter king had been identified; and the copper stycas of the former marks the change from silver to copper of these pieces.—Mr. Lionel L. Fletcher exhibited a halfpenny of Charles II. reading CAROLVS for CAROLVS.—Mr. G. F. Hill read a paper on a proposed notation to show the position of the inscriptions on coins in relation to the type. The direction of the inscription should be indicated by an arrow with a single barb: a vertical arrow for an inscription on the right or left of the type, with the barb on the right or left of the shaft accordingly; a horizontal arrow for an inscription above or below the type, with the barb above or below accordingly. All inscriptions should be assumed to read "inwardly" unless otherwise indicated; when they read "outwardly" the arrow should be marked by two short projections at the butt end on the outer side of the shaft. Curved inscriptions should be represented by a curved shaft, straight inscriptions by a straight one.—Mr. Lionel M. Hewlett read a paper on a rare guennois of Edward III. It differs from the ordinary guennois in having the figure of the king on the obverse only partly in profile, and in the cross on the reverse being similar to that on the leopard, the limbs being formed of one plain and two beaded lines instead of three plain lines. The lis and leopards in the angles of the cross are turned from the centre. As the leopard was struck before the treaty of Bretigny and the guennois after that treaty, Mr. Hewlett considers that this coin belonged to the first issue of the latter piece, and from its rarity that it may even be a pattern.

HISTORICAL.—May 16.—Mr. Frederic Harrison, V.P., in the chair.—The following were elected Fellows: T. J. Walker, A. W. Lockhart, J. L. Osborn, and T. Hobson.—Manchester College, Oxford, was admitted as a subscribing library.—Reference was made by the Chairman to the death

of the late Bishop of Oxford, an Honorary Fellow of the Society.—A paper was read by Miss M. B. Curran on 'The Official Correspondence of an English Diplomatic Agent in Paris, 1669-77,' being the dispatches of William Perwich preserved amongst the Foreign State Papers at the Record Office and the Additional MSS. of the British Museum.—A discussion followed, in which Mr. C. H. Firth, the Chairman, and the Director took part.

SOCIETY OF ARTS.—May 21.—Sir J. Evans in the chair.—A paper on 'The Rise and Development of Egyptian Art' was read before the Applied Art Section by Prof. W. M. Flinders Petrie. The paper was illustrated by lantern-slides.

May 22.—A paper on 'Testing and Training Distant Vision, with Special Reference to Military Requirements,' was read by Mr. R. Brudenell Carter.

ANTHROPOLOGICAL INSTITUTE.—May 14.—Prof. Haddon, President, in the chair.—The election of the following was announced: Mrs. Ballen, Dr. Buehler, Mrs. Farquharson (of Haughton), Dr. Edridge Green, Rev. H. V. Mills, Dr. Mitchell, and Mr. Franklin White.—Mr. R. Sheldford, Curator of the Sarawak Museum, exhibited a number of carved bamboos, and commented on the elements of Dyak decorative art.—Mr. W. MacDougall read a paper, by Dr. Hore and himself, on the relations between animals and men in Sarawak. He showed that numerous animal cults existed, the origin of which was not referable to totemism, though they contained elements frequently found in totemic cults, such as the belief that the soul of a deceased ancestor had passed into the body of an animal, which was for this reason taboo to his descendants. He also described the belief of the Sea Dyaks that some men have a Nyarong, or spirit-helper, sometimes in an animal, sometimes in a fragment of quartz, and suggested that this was the origin of totemism, the cult of the animal being kept up after the death of the man to whom it had given assistance. He mentioned some cases in which this had actually occurred, and also the belief that the spirit-helper will give his assistance to the great-grandchildren of his original *protégé* if the descendants pay him due respect.

ARISTOTELIAN.—May 20.—Mr. A. F. Shand, V.P., in the chair.—Dr. G. Dawes Hicks read a paper on 'The Belief in External Realities.' The paper dealt with the question of the psychological genesis and development of the reference borne by a perceived content to a real thing independent of the act of apprehending. It was shown that the sense-elements do not themselves account for such reference, and it was urged that the right mode of approaching the problem was through the distinction made by the subject between a presented and represented content. The marks that led to the recognition of this distinction were not, however, to be discovered in the respective contents as such. The attempt to find them in the attitude of the subject as conative were then discussed, and it was argued that, although we had here an important factor in the development of the conception of reality, we could not assume its presence in the earliest stages of mental evolution. The suggestion was made that we should look for the *primordial* marks by which the distinction comes about to the feeling-tone accompanying sense presentations and absent from memory images. These feelings would tend to incite bodily movement, and the latter would connect itself naturally with elementary experiences of resistance. The course of the development would then proceed along the lines that bring about the severance in consciousness of the body from extra-organic things.—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.

- Tues. Royal Institution, 3.—The Philosophical Undertones of Modern Poetry, Lecture I., Prof. W. Knight. (Tyndall Lectures.)
— Anthropological Institute, 8½.—Measurements of Crania from the Fly River, Mr. J. Gray; 'Anthropometrical and Cranio-logical Notes on the Eastern Papuans,' Mr. C. O. Seligmann; 'Remarks on the Present State of our Knowledge of the Ethnology of British New Guinea,' Prof. A. C. Haddon.
Thurs. Royal Institution, 8.—The Chemistry of Carbon, Lecture II., Prof. Dewar.
— Institution of Electrical Engineers, 8.—Annual Meeting.
Fri. Physical, 5.—A Model which imitates the Behaviour of Dielectrics, Prof. Fleming and Mr. A. W. Ashton; 'The Resistance of Dielectrics and the Effect of an Alternating Electromotive Force on the Insulating Properties of India-rubber,' and 'Note on the Electrification of Dielectrics by Mechanical Means,' Mr. Ashton.
— Royal Institution, 9.—With the Allies in China, Mr. A. H. Savage Landor.
Sat. Royal Institution, 3.—The Biological Characters of Epiphytic Plants, Lecture I., Prof. J. B. Farmer.

Science Gossip.

THE Annual Visitation of the Royal Observatory, Greenwich, will be held on Saturday next, June 1st.

DR. ARTHUR WILLEY, at present Lecturer on Biology at Guy's Hospital, has been appointed

Curator of the British Guiana Museum at Georgetown. It seems a pity that provision could not have been made for keeping at home so able and successful a zoologist. The colony is to be congratulated on its acquisition.

In the June number of *Man* Mr. Andrew Lang will criticize the theories of Prof. Cumont and others on the sacrifice of St. Dasius, recently brought into such prominence by Mr. Frazer in 'The Golden Bough.' M. Capart, of Brussels, will also contribute an article on the relations of the Berbers to the population of ancient Egypt.

A GERMAN translation of 'The Climbs of Norman-Neruda,' by his wife, has been prepared, and will be published in Germany immediately by F. Bruchmann, of Munich.

ALTHOUGH the eclipse parties last Saturday were not so completely favoured by the sky as on the occasion of the Indian eclipse last year, they were able to secure results of great value, especially in Mauritius. At Sumatra the sun was partially obscured by clouds, interfering to some extent with the operations. The English party, under the charge of Mr. Dyson, of the Royal Observatory, Greenwich, were located on the small volcanic island called Auer Gedang, about six miles from the western coast of Sumatra. The form of the corona resembled that in 1867, which was also about a year after a minimum of solar spots. At Mauritius, though there were heavy clouds over the sun in the early morning, the sky was clear during the time of totality. Mr. Maunders, of the Royal Observatory, Greenwich, and Mr. Claxton, Director of the Royal Alfred Observatory, Mauritius, with their associates, obtained a large number of photographs. It was noted, however, that the definition was not good, on account of the great amount of atmospheric tremor. The corona was larger, more diffused, and fainter than in the last two eclipses. The equatorial extensions were observed to a considerable distance both east and west of the sun.

PROF. KREUTZ communicates to the *Astronomische Nachrichten* (No. 3712) a first calculation, with an ephemeris up to the present time, of the orbit of comet *a*, 1901. According to this it passed its perihelion on April 24th, at the distance from the sun of 0.24 in terms of the earth's mean distance, and is now at the distance from us of 1.49 on the same scale (this was 1.00 on the 9th inst.). Its present position is in the constellation Monoceros, moving in a north-easterly direction towards the border of Gemini, but it is too faint to be seen without telescopic aid.

FINE ARTS

Lists of Antiquarian Remains in the Nizam's Territories, compiled by Henry Cousens (Calcutta, Archaeological Survey of India), comprise brief notes of the antiquities of Haidarabad, Auran-gabad, Gulbarga, Warangal, and Bidar, classified on the new system adopted by the Government of India. We have already criticized this system, and view with considerable apprehension the many occurrences of the numeral III. in the margin of these lists—indicating that the monuments to which this mark is affixed either cannot or need not be preserved. It is true that Mr. Cousens states that the classifying "is in many cases tentative, and is subject to revision on a better acquaintance with the remains described"; but we maintain that no monument ought to be condemned before this "better acquaintance" is made, and that the provisional III. in the margin will infallibly check any attempt at preservation of any monument thus branded. It is particularly necessary that no final judgment should be passed upon the remains of the Mohammedan architecture of the Deccan kingdoms until some qualified Arabic and Persian epigraphist

has examined them thoroughly. That Mr. Cousens makes no pretence to any special knowledge of this kind is evident from his manner of spelling such Arabic and Persian names as occur in his lists. It is extraordinary that the Indian Government, whilst spending considerable sums upon the publication of the numerous Mohammedan antiquities which are described in the Archaeological Survey, has never yet employed a competent Arabic scholar to deal with their inscriptions, or even to revise the orthography of the publications. With these reservations, the lists appear to be carefully prepared and well indexed, and will be useful for reference.

M. EUGÈNE MÜNTZ has reprinted from the *Transactions of the Académie des Inscriptions et Belles-Lettres* his paper on *Le Musée de Portraits de Paul Jove*. The history of this famous museum is a subject of general as well as special interest, for the collection of portraits to which Paolo Giovio—"médecin, prélat, polygraphe, historien bien informé, latiniste élégant"—devoted his best energies has often preserved the sole authentic record of the features of illustrious men. M. Müntz reminds us that the celebration of the discovery of America drew attention to the most authentic portrait of Columbus. That happened to be the one preserved in this collection, some remains of which are still in the hands of the family at Como, whilst copies made for Cosimo dei Medici may be found at Florence, and copies of these copies at Vienna. The reconstruction early in the seventeenth century of the "Ædes Jovianæ" brought about the ruin of the works on its walls and the dispersion of medals and statues; at a later date the collection was divided, one branch of the house retaining the portraits of authors, the other taking a series chiefly composed of warriors. The name of Giovio is still borne by the younger branch; the elder is represented by the Marquis Giorgio Raimondo Orchi and Signor Pietro Novelli, who sold to Prince Napoleon, in 1880, the portrait of Cosimo dei Medici by Bronzino, and who are now in possession of that of Columbus. In 1548, four years before his death, Giovio himself, then Bishop of Nocera, in a letter to Doni, the author of the 'Zucca' (published at Venice by Marcolini in 1552), announced his intention of publishing reproductions of his gallery; but it was not until 1575-7 that a considerable selection of the portraits was brought out by Perna in the Basle edition of Giovio's 'Elogia Virorum Illustrium.' The portrait of Giovio himself which was prefixed to this book is a proof, if any were needed, of the unequal value attaching to these documents. It is reproduced by M. Müntz in his valuable and exhaustive treatise, but it is scarcely possible to recognize it as representing the same subject as that of the fine profile head given in 1754 by Rovillio in his edition of Domenichi's translation of the 'Dialogo dell' Imprese Militari et Amoroze di Monsignor Giovio, Vescovo di Nocera.'

THE ROYAL ACADEMY.

(Third Notice.)

WE propose in this article to consider briefly the remaining oil paintings in the Academy which call for notice. In the first room the portrait of *Lady Barrow* (No. 21) struck us as one of the most pleasing of Mr. J. J. Shannon's works. In his portraits of young ladies he scarcely ever fails to give to the face a meretricious charm of expression by a trick of blurring the corners of the mouths. In this portrait of an elderly lady he has fortunately not attempted this ingenious and flattering device; and though something of the same quality of false elegance makes itself felt, the picture is undoubtedly prepossessing and the colour pleasant. The same artist's *Flower-Girl* (274) has, we believe, been acquired under the terms of the Chantrey Bequest. This and one of Mr.

Shannon's pictures in the New Gallery suggest that he is modifying his style; the patchwork of rounded masses of light and shade, the liquid and fused handling, and the bright notes of greenish and rosy colour in the flesh indicate that Scotch influences, considerably modified from their original inspiration, are at work here. The change is to be welcomed for the new gaiety it gives to his colour and the new transparency to the paint; while, elementary as the notion of pattern advocated by the Scotch painters is, the attempt to fit the thing seen into any scheme gives the artist a chance to see things in a new way, gives him a clue to the selection of the emphatic and negligible contrasts.—Another picture acquired by the Chantrey Bequest is Mr. Albert Goodwin's *Ali Baba and the Forty Thieves* (53). Mr. Goodwin has a pleasing fancy, and he has elaborated a personal colour-scheme in which points of bright local colour tell upon a groundwork of drab. In his small water-colours, of which *Rye* (983) is a good specimen, these qualities give his work distinction, and on such a scale and in such a medium his conception of *Ali Baba* would make a satisfactory illustration of the story. But neither his fancy nor his colour-scheme will quite stand the test of complete realization on such a large scale as this picture affords. The drabs have become chalky, and the lack of any big sense of design makes the composition loose and incoherent. The scene is visualized closely enough for an illustration—not closely enough for a picture.

In the Second Gallery Mr. Denis Eden's "*He who defers his work from day to day*" (80) arrests attention by the fact that the artist has chosen to take up once again the tradition of the realistic Pre-Raphaelites. The picture implies a close study of detailed form, and the pose of the figure is not without humour; but Mr. Eden at present wears the style he has adopted too self-consciously. The externals of the style he has acquired, but hardly as yet the passionate love of beauty which led to its original discovery.

Mr. Napier Hemy's *Home Wind* (85) is excellent as observation, and there is a real sense of movement conveyed by the lines of the boat. It is indeed a pity that one who understands the sea so thoroughly should never have attempted, like the great sea painters, to find a truly pictorial expression for his store of knowledge and feeling. Like many of his compeers, he is content to work outside the limits of the convention of his medium.—A little landscape, *Solitude* (90), by the Hon. Walter James, though by no means accomplished, exhibits an unusual feeling for composition and a reserved and sober tonality.

Mr. J. W. Waterhouse's *Mermaid* (138) is—well, a diploma work. The artist has been content to repeat the most ordinary commonplaces of a hackneyed conception. No touch of a freakish or whimsical fancy, such as the subject might have prompted, disturbs the prosaic deliberation of his rendering.—The same uninspired patience, the same want of any imperative need for creation, mark Sir E. J. Poynter's *Helena and Hernia* (169). They are pretty things he tells us of; but how listlessly and perfunctorily he accomplishes his narrative! The figures are drawn with careful accuracy, but the line nowhere grips the form closely at any point: it might be a little to one side or the other without its making any difference. There was apparently no clearly visualized image present to the artist's mind when he executed it; the types are not definite, consistent, or particularly appropriate; any other two models would have done just as well as a starting-point for that process of smoothing down what is characteristic which is supposed to constitute the ideal manner. Imaginative design has in great periods of art been understood as the rendering of intensely personal convictions and ideas within the conventions of the pictorial

mode of expression. Our Academicians—and Sir E. J. Poynter may stand in this matter as a type—have changed all that, and now we render profoundly conventional ideas and an almost total absence of feeling without regard to the limits and conventions of the medium of expression.—Sir L. Alma Tadema, in his *Under the Roof of Blue Ionian Weather* (220), works on the same lines. His picture this year is as near as ever to the appearance of good marble, but much further than his quite early works from good painting of marble, and between these there is a vast difference.

In Gallery No. IV. Mr. Charles Sims's large decorative composition *Spreading their Wings* (254), a group of figures by the sea-shore, with the sail of a boat seen over the edge of a dune, is well composed, and shows an individual feeling for pale atmospheric colour.—In the next room Mr. W. L. Wyllie's *City of London* (361) attracts attention by the striking idea of composition which the artist has found—the whole city seen from a height, with the river making a serpentine streak of coppery light across it; but the idea, in itself good, has scarcely been carried out adequately; the silhouette of the dark barges which trail across the band of light might surely have afforded an excuse for a more coherent and intentional design, while the colour-scheme, an opposition of blue-grey and copper colour, is not modulated with any subtlety.

In Gallery No. VI. *Prue* (461), by Mr. Alexander Roche, is a pleasing arrangement in silvery greys and straw colour, seen in a harmonious half tone.—Mr. Fritz Thaulow's *Old Fabrique, Christiania* (470), is certainly one of the most accomplished landscapes in the exhibition; the artist's rendering of the copper reflected lights on the deep bronze-green of icy water is masterly, nor does the closeness of his observation lead him to neglect entirely the tonality of the painting.

In Gallery No. VIII. Mr. Horatio Walker's *Oxen-Drinking* (582), with its strong reminiscences of the manner of the French romanticists, stands out from the rest by its feeling for dignity and breadth of style.—Miss E. M. Wilson's *Still Life* (585) struck us as showing a right intention.

In the next room, devoted to small pieces, Mr. J. R. K. Duff's studies of sheep (620 and 750) are remarkable. Mr. Duff has apparently studied sheep intensely; he knows the characteristic forms and movements of the animals by heart, and can draw them with extreme freedom and vivacity. We hope that so vigorous a draughtsman will not be compelled by the exactions of public taste to confine himself to this one rather meagre subject, but will add other animals to his repertory.—Mr. Talbot Hughes's *Blind Abbess* (735) deserves mention, in spite of its somewhat false sentiment, for its sober and scientific technique.

Mr. Edward Stott's *Sunday Morning* (718) is a sensitive and sympathetic rendering of a cottage interior, in which the conventionally picturesque has been studiously avoided. Mr. Stott paints as a rule twilight scenes, in which his modification of the pointilliste technique affords a convenient way of suggesting the vague contours of such effects; but in an interior like this we cannot feel that it is an assistance. To paint a white tablecloth by an infinity of small strokes of coloured pigments, which more or less fuse, when seen at a certain distance, to produce white, is surely an unnecessary proceeding. White and grey paints are perfectly accessible; and moreover, had the tone been rendered by whites and greys it might have been possible for the artist to apply the paint with broad and expressive brushwork. In this minute mosaic of colours all expressiveness of the quality of paint, all calligraphic beauty of handling, of necessity disappear.

Gallery No. X. is devoted to imagination. Mr. Collier, the most prosaic of portrait painters, leads the way with the *Venusberg* (794). Venus has borrowed the carpet from Giorgione's Castelfranco 'Madonna,' while Tannhäuser is merely the Gonzaga of Mantegna's 'Madonna della Vittoria' turned at a different angle. The nude figures are but ill-concealed London models, entirely unsuited to entrance even so weak a Tannhäuser; and the whole composition, with its crude, opaque pigment, makes one hope that the painter will return to his capable prose descriptions of contemporary life.

Mr. Tuke takes imagination much more seriously; he has not the air of indulging in it now and again, like Mr. Collier, in order to show that he can do that as well as any other feat of dexterity. He is clearly labouring under the tyranny of an insidious theory. He wants to imitate literally real figures as they pose before him, and at the same time to give them the air of mythological divinities. Accordingly, he paints an ill-proportioned and undistinguished youth coming through a copse (823), while to suggest that he is intended for Apollo he employs the rather crude device of symbolizing by the sunlight shining through his hair the sun-god's flaming locks. Such a fancy might pass well enough as a literary conceit, but it will not bear the weight of all this solid paint. Mr. Tuke's figures are not well enough drawn, are too vaguely constructed, to be real, but it is a mistake to suppose that by their want of reality they approach to any reasonable ideal; on the contrary, a true ideal type should be one in which the parts are more definitely, more intelligibly related than in an actual figure. Mr. Tuke's effort is evidently inspired by such genuine feeling for the beauty of the human figure, by such a keen desire to approximate to a Hellenic attitude, that it is a pity to see him condemned to failure by the misleading premises with which he starts.

NOTES FROM ROME.

I HAVE just paid a visit to the works in progress under and near the church of San Saba, on the lesser Aventine, and I firmly believe that when they are completed in accordance with the programme formulated at the last Congress of Sacred Archaeology, that church will easily win the place of honour among the productions of mediæval Roman art. The present excavations have allowed us, first of all, to connect the standing edifice with the Augustan institution of the Vigiles, and more directly with the barracks of the second battalion of that body of policemen, under the care of which Region XII. (Piscina Publica) and Region XIII. (Aventine) were placed. After the fall of the empire the abandoned quarters became the property of Silvia, the mother of Gregory the Great, and there the pious lady used to prepare the simple meal—a dish of vegetables—which was daily sent over to the monastery of St. Andrew ad Clivum Scauri, the residence of Gregory. The first traces of the Christianization of the place are to be found in a charming little basilica, the pavement of which lies five feet below that of the present church. The basilica had its walls entirely covered with frescoes, in much better style and preservation than those of Sta. Maria Antiqua; but very little of them is left to tell the tale. The head of the Redeemer, once painted in the centre of the apse, has been recovered almost intact from pieces of masonry which fell on the floor when the basilica was done away with in 1205 to make room for the upper church. The best-preserved panel represents the story of the paralytic. Another contains a riddle, mostly composed of initials, and ending with the sentence, "Clever you are if you can make me out." The riddle, however, has been explained by Huelsen, with the help of a classic inscription or text in which those initials occur.

The main interest of the place, however, lies in the fact of its connexion with the great monastic institution of Mar-Saba in Palestine. The first representatives were invited to Rome, probably after the plunder of Mar-Saba by the Persians in the seventh century, and remained in possession of the Aventine monastery up to 1044, when Lucius II. substituted in their place the monks of Cluny. Many interesting records of this Eastern brotherhood have just been found. First of all comes the sacred well which they must have dug in commemoration of the miraculous spring of Mar-Saba. The waters of the Roman well were considered holy and miracle-working by the faithful, who drank them at a tank or trough placed in the east wing of the cloisters. Use had been made for this purpose of an old marble sarcophagus, the bas-reliefs of which represent Apollo, the nine Muses, and the figure of the poet who was buried within. This sarcophagus has just been rediscovered, together with ten or fifteen others in which the monks themselves were buried. Chapel and monastery were demolished in 1205 by the Abbot John; the level of the ground was raised by five feet, and a new and much larger church and new cloisters were built from the designs of "Magister Jacobus," son of Lawrence and father of Cosmas. As usual on such occasions and at that age, Magister Jacobus laid hands on any ancient monument of the Aventine that supplied him with the necessary materials, such as columns, capitals, bases, marble slabs for the pavement, lintels, &c. More marbles were brought in, however, than he could dispose of, and this surplus stock is being found now in a corner of the garden, where the marble-cutter's shed had probably been set up. The best fragments belong to the frieze of a temple or of a great mausoleum, beautifully carved in volutes and festoons. The walls of the Cosmati church were all covered with frescoes, whitewashed at a later age. The white coating has already been removed in more than one place, and many interesting pictures have been recovered, including a group of the Virgin Mary, the infant Jesus, and San Saba, attributed to Pietro Cavallini.

The name of Cavallini reminds me of another interesting discovery lately made at Sta. Cecilia in Trastevere, which I am afraid I omitted to record in my preceding notes. In the spring of last year, while the wooden stalls of the nuns were temporarily removed from the choir above the porch or narthex of the church, a large fresco was discovered measuring 44 feet in length and 7 feet in height. The figure of the Redeemer, seated on the heavenly throne, occupies the centre of the great composition, surrounded by a halo and by a "glory" of angels. On either side of the halo or "aureola" stand the figures of John the Baptist and of the Virgin Mary, the latter hopelessly injured by several coatings of oil colour. Then follow two groups of apostles, among whom Peter, Bartholomew, John, Thomas, and James the Elder have already been identified, partly from their special attributes, partly from faint traces of their names. Prof. Hermanin, who has published an account of this find in the *Archivio della Società Romana di Storia Patria*, vol. xxiii. 1900, pp. 397-410, declares that the fresco of Sta. Cecilia is "the best and greatest work of art of mediæval Rome" for excellence of design, for grandeur of composition, and for strength of execution. Its author is undoubtedly Pietro Cavallini, of whom Vasari says, "Rome, having lost all traces of its former power in the battlefield as well as in the fields of art and science, saw the dawn of better days in the birth of Pietro Cavallini"; and after mentioning his works in the church of the Araceli, at Sta. Maria in Trastevere, and at San Crisogono, Vasari adds, "He painted with his own hands nearly the whole church of Sta. Cecilia," which is perfectly true, as shown not only by the present discovery, but also by our certain knowledge that other equally important pictures are still concealed

under the whitewash of the nave. Francesco Ficoroni says in his 'Description of Rome' of 1744, "The church of Santa Cecilia was once all covered with frescoes in the Gothic [he means primitive] style, which were whitewashed lately by the munificence [sic] of Cardinal Acquaviva." The same Cavallini supplied Bertoldo Stefaneschi with the cartoons for the mosaics of the apse. The mosaics were finished in 1291; the frescoes were executed between 1298 and 1308.

Those coming to Rome next autumn or winter will be pleasantly surprised by the great improvements in the condition and aspect of the Baths of Caracalla, which are nearing completion under the direction of Cavaliere de Angelis. The State has purchased the strip of land which separates the Baths from the Appian Way (Via di Porta San Sebastiano), and has turned it into a pleasant garden, through which visitors will enter the place. The workmen are now engaged in clearing the network of underground corridors and passages which enabled the staff of *balneatores* to attend to their duties, and appear at any point where their attendance was required without interfering with the crowd of elegant customers who thronged the halls above. Over 1,600 feet of these corridors have already been cleared, but the progress of the work has unfortunately been stopped by the inrush of spring water. Unless an outlet is found in the direction of the new sewer which drains the valleys of the Coliseum and of the Circus Maximus, I am afraid that we shall never be able to learn the secret of the inner working and the mechanism of the service of the great establishment where fifteen hundred bathers could be accommodated at the same time. The heads of two marble statues have just been found in one of the passages; they are considerably larger than life, perfectly well preserved, and must have fallen into the cellar through a skylight which opens in the vaulted ceiling.

The Mausoleum of Hadrian and the Castle of S. Angelo have been finally abandoned by their military occupants, and added to the already considerable list of historical monuments which are daily accessible to the public on the payment of an entrance fee. We owe these results to the untiring efforts of Signor Mariano Borgatti, a major of the Royal Engineers, under whose supervision the mausoleum and castle are now being put in order. The dark spiral corridor which ascends from the gate facing the Bridge of S. Angelo to the sepulchral chamber above, the design and ornamentation of which one could hardly make out by torch or candle light, is now illuminated by electricity. The apartment of Paul III. will be turned into a museum, and excavations are already in progress at the foot of the mausoleum to ascertain the details of its construction.

On Friday, April 19th, a new gallery for the exhibition of the works of the late William Stanley Haseltine, the celebrated American landscape painter, was opened in his former studio. It occupies four halls in the Palazzo Altieri, two of which contain oil pictures, two others pictures and sketches in water colours. Haseltine's works are too widely known and appreciated on either side of the Atlantic to require a special notice, but I acknowledge that the exhibition of this unknown and wonderful mass of original sketches has taken all of us by surprise. We are amazed at his power in interpreting and rendering the feeling of such different lights and landscapes as those of Sicily, Spain, Holland, Tyrol, Capri, and Venice. As a Roman I rejoice in the fact that Haseltine's favourite subjects were the Campagna and the pine-groves of the Maremma coast.

The latest announcements from the Forum concern the discovery of two or three sarcophagi, used over again as graves, under the floor of Sta. Maria Antiqua; of one or two *frutilli* or

dice-boxes; of a piece of *æs grove*; and lastly of a stone hatchet, which, however, has been picked up in strata of comparatively recent formation.

RODOLFO LANCIANI.

THE SALONS OF 1901.

II.

THE two Salons are open; that means a total of nearly 6,800 pictures, statues, engravings, &c. Add a thousand pictures or so at the "Salon des Indépendants," which has also opened its doors, and lastly some hundred portraits of children of the eighteenth and nineteenth centuries at the "Exposition de l'Enfance" in the Petit Palais of the Avenue Nicholas II. (where the retrospective exhibition of French art took place last year), and at the École des Beaux-Arts an exhibition of the work of Daumier. This is much, too much at a time! I shall confine myself in these notes to a few general remarks on a small number of works of some interest and significance.

The Société des Artistes Français, which has at its head all the chief men of the official studios and the members of the Académie des Beaux-Arts, maintains the monopoly of those large and useless scholastic pictures which, by their unreasonable dimensions and historic subjects, claim the exclusive right, according to the old æsthetic ideas, to pretend to the dignity of "grand art." They form good lessons to young artists who want to be shown what they should not do. Viewed in this light, *Le Paradis Perdu* of M. L. Bérard (A.F. 171) forms a powerful deterrent. A picture such as this is, one may say, the work of a deplorable pedagogy, which, starting from *à priori* formulas and a certain definition of form and beauty, ends, as searching analysis will discover, by perverting the pupil's sense of life, destroying all spontaneity, and making the eye forget to look at nature. Conventional gestures, declamatory attitudes, heavy and empty expressions, are the result of several months, perhaps, of dogged labour and conscientious effort.

The feeling for colour is no more right or expressive than that for the living form. If art had to be limited to such task-work as this, we should have to close the studios and appeal to the barbarians. But one can see that such pictures are the last manifestations, the belated results, of a condemned system. The number of these academic pages grows less every year. The pupils of the École de Rome only compromise themselves in this way when they are obliged to do so by some official order.

These orders, which are greedily sought after for other than artistic reasons, are supplied by the successive enlargements of public monuments or the erection of new ones. The new Sorbonne has been worth some acres of more or less decorative painting to artists; the Hôtel de Ville is not yet completely decorated; the School of Law has only just begun to put on its variegated adornment; there is always in the suburbs some *mairie* requiring a symbolic picture for the *salle des mariages*; and, lastly, the new rooms of the Palais de Justice have still some surfaces to cover and some ceilings to be seen.

Although this art of ceiling-painting is paradoxical in idea—and nothing can be more illogical, in spite of examples afforded by the Italian Renaissance, than to put a picture in a position where one cannot see it without getting a twist in one's back and a stiff neck—painters will never give it up; and the authorities, by the orders they give, regrettably encourage these mistaken ideas. The great ceiling of the year is due to M. Léon Bonnat (A.F. 239), and is intended for the Palais de Justice. Its subject can easily be guessed: the painter is not tired of repeating the old allegories which have so often been used since poor human *Justice* began to exert herself as well as might be to search for truth, protect innocence, and confound calumny. His only purpose is to make these commonplaces more

brilliant by the violent energy with which he enunciates them. On a sky of crude blue is a heap of clouds like those rocks which one feels to be the unchanging work of eternity: here Justice sits, as in a fortress, with her two arms outstretched, one hand defending, the other menacing. On her left a mother and child implore her protection; under her feet Crime and Calumny lie prone. The straightforward work and spirited execution of M. Bonnat, on whom Spanish realism has left more mark than academic education, are strikingly effective in these pieces of bravura. Draperies of blue, red, and yellow stand out with so decided a note that their loudness cannot fail to awake the magistrates if the eloquence of the Bar or the excellence of their own dinner inclines them to occasional slumber.

All this is executed in a powerful style, but the hardnesses of it will be less felt when the picture takes its place on the ceiling. But then, as I said before, it will be difficult to see it—a very uncomfortable affair. How much more logical were the painters before the Renaissance, when, like Ambrogio Lorenzetti in the Palazzo Pubblico of Siena, they painted with an attractive mixture of popular naïveté and sacerdotal majesty the real and moral allegory of Good Government; or when, like Dierick Bouts of Haarlem, they represented on the walls of the judgment hall the Iniquitous Judgment of the Emperor Otho III., to put judges on their guard against false witnesses.

If academic art is visibly declining, there is no doubt that the painters of the rising generation are casting increasingly human eyes on life, and that in this way modern art, with a more benevolent social outlook, is destined to find its most effective revival. A painter still young, who for some years has deserved the serious attention of criticism, M. Lucien Simon, exhibits at the Société Nationale a work which deserves warm praise from this point of view, the *Procession* (S.N. 831). In the foreground of a Breton landscape, characterized in summary but forcible fashion by a gloomy plain which stretches to the horizon under a low sky and joins the leaden line of the sea, a procession is passing. The persons are cut off by the picture, and only represented at half length, but each of the figures—priests, singers, peasant men and women—shows so strongly observed an individuality, and the painter has produced in such bold relief likenesses which sum up the whole character of a race in air and gesture, he has varied with such moderation and sound feeling for colour the modulations of black and white in ecclesiastical and civil costume, that the work gives the impression some way off of a definite document. As one comes to study it closer, one is more struck by the signs here of a deep and humane observation of nature, of respect for life, of a will keen and restless to fix that life as it passes at an essential moment of its appearance, and of a delicate, almost trembling sensibility which the bold and rough style of the brushwork cannot hide.

M. Charles Cottet, who is a friend of M. Lucien Simon, and belongs, like him, to the group called "Breton" (though one was born at Paris and the other at Puy), exhibits a picture, *Au Pays de la Mer, Nuit de la Saint-Jean* (S.N. 212), remarkable for its forcible expression. On the shore of a Breton bay, under the sky of night, a group of peasants have just lighted the fire and are looking at the flickering flames, while on the horizon other fires lighted by peasants punctuate by their orange reflections the dark blue gloom of the night. The dull and grave harmony of the picture possesses a compensating richness; the intimate character of the scene and the majesty of the view of the sea combine to make an impression of solemn quiet, and Goethe's saying that reality is the source of all poetry is once more verified.

At the Salon a great and by no means

undeserved success is a picture by M. Joseph Bail, *Le Repas des Servantes* (A.F. 83). What prevents this excellent painting from being a masterpiece? Very little, except perhaps a little of the "sentiment" of which Chardin spoke when, to some one who was boasting before him of methods and recipes for obtaining harmonious results, he replied crossly, "Qui vous a dit qu'on peignit avec des couleurs? On se sert de couleurs; on peint avec le sentiment." Three servants are seated near a window round a table bright with the freshness of a white cloth. They are all alike dressed in white. The walls of the room are painted of a green tint which the rays of the sun catch and caress; and against the greens reflections of rose, lilac, and salmon colour come out and play on the figures of the servants and the whiteness of the table. It is a quiet and harmonious exchange of correct values, in which the complementary colours intervene at the right places. The result is painting sound, fresh, and charming in effect. Why am I not altogether persuaded? why do I resist its charm? It is, I think, because the figures of the servants are treated exactly like the dead nature which surrounds them; the working, the process, prevails here over the "sentiment." I feel in the arrangement and making of the picture too much combination and artifice; more of the painting and painter than of life and humanity. And I think of the 'Benedicite,' the 'Pourvoyante,' the 'Ménagères' of Chardin, in which the subtlest secrets of painting are revealed with an air of innocence which makes one forget them at the moment when one is most possessed by their charm and effectiveness. "Savoir à fond son métier et s'affranchir du métier," this is the secret of great artists. ANDRÉ MICHEL.

THE GUILDHALL CATALOGUE.

Guildhall, E.C., May 14th, 1901.

I AM sorry that Major Martin Hume appears to take so much to heart my inability (for it was not unwillingness) to avail myself of his services. The catalogue issued at first is practically a proof, and is so marked, and in every instance but one the mistake or misprint to which he calls attention had been rectified before the appearance of his letter in your issue of Saturday last.

Were he in my place, and responsible not only for the selection of the examples put forward for exhibition and for their due arrival from distant places, but also for their effective arrangement on the walls (a task which has to be carried out within a strictly limited time, concurrently with the completion of the catalogue, and involving in itself much thought, perplexity, and irritation), he would probably consider, as I do, a few inaccuracies in a first edition of a lengthy catalogue as of very little consequence, and scarcely worthy of mention in the columns of the *Athenæum*.

He suggests, by the way, that on p. 34 Colmenar de Oreja (which, if he look far enough, he will find is the correct name) should read Colmenar la Vieja. There is no such place as Colmenar la Vieja, the interpretation of which would be Colmenar, the old woman. I presume he means Colmenar Viejo or Old Colmenar. As to the misprint on p. 132 of d'Aublay for d'Aulnoy, had I been confusing the name, as he suggests, with Fanny Burney, I should have written d'Arblay, not d'Aublay.

A. G. TEMPLE,
Director of the Guildhall Gallery.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 18th inst. the following works. Drawings: L. Haghe, Cromwell and the Portrait of Charles I., 56l. C. Fielding, A Road Scene, with cattle and figures, 136l. J. M. W. Turner, London from Lambeth Fields, 157l. Pictures: B. W. Leader, In North Wales, 120l.; The Sandpit, Burrows Cross, 157l. A.

Schreyer, Arabs Resting, 472l. E. Verboeckhoven, A Donkey, Goat, and Sheep in a Landscape, 120l. C. Fielding, Distant View of Dunstaffnage Castle, 131l. Sir T. Lawrence, Head of a Young Girl, with dark curling hair, 173l. F. Guardi, A View on the Grand Canal, Venice, 178l.; The Piazza of St. Mark's, 178l. S. Ruysdael, A River Scene, 131l. E. Nicol, Il Pensiero, 147l. G. Earl, Polo Match at Hurlingham, 147l. P. J. Clays, Clair de Lune dans la Rade de Vlessingen, 120l. Sir J. Gilbert, Old Age and Youth, 225l. F. Holl, Lullaby, 141l. E. van Marcke, A Group of Cattle near an Old Water-Mill, 178l. E. Isabey, A French Fishing-Boat running for Shelter, 346l. W. Müller, A Landscape with a Rainbow, figures by W. Collins, 199l. T. S. Cooper, A Group of Cattle standing in the River, 651l. W. Hunt, The Gleaners, 115l. J. Constable, The Lock, 1,995l. J. F. Her-ring, sen., Members of the Temperance Association, 110l. H. O'Neil, Eastward Ho! 210l.

On the 20th inst. Cox's drawing A View near the Kentish Coast was sold for 52l.

Fine-Art Gossip.

MESSRS. GRAVES in their Pall Mall Gallery are showing 'Queen Victoria's Last Ceremony,' by Mr. H. J. Brooks, and some 'Original Sketches' by Mr. R. T. Pritchett.

THE June number of the *Magazine of Art* will contain an article on 'The Portraits of the Two Duchesses of Devonshire,' by Mr. W. Roberts, and will be illustrated with nearly twenty reproductions of portraits of these two celebrities by various artists.

WITH regard to the saving of Hogarth's House, Chiswick, an account of which we gave a short time since, it is well to state that it is proposed to buy and repair the building and preserve it as a memorial and a museum of Hogarth relics. Many such relics and prints from the painter's works, and original engravings and etchings by him, have been offered for the museum, but the committee charged with the task of preservation are not, of course, able to accept these offers until the place itself is secured. Fifteen hundred pounds at least will be required. Hogarth did not, as some have supposed, die in this little house, but at his town house in Leicester Square, a structure which disappeared some years ago to make room for the school there. Hogarth lived at Chiswick between 1749 and his death in 1764, after which his widow, Thornhill's daughter, occupied the place, and in her later years received there a sort of pension from the Royal Academy, which was founded more than four years after her husband's decease. She was buried by his side under the tomb which still stands in Chiswick churchyard, and which, having fallen into some decay about 1860, was repaired at the cost of Mr. Hogarth, of Aberdeen, an admirer (but no relation) of the painter. One of the latest "Hogarthiana" is that not very long before the restoration of the tomb a man presented himself at the British Museum and pressed the authorities there to buy of him a human skull which he averred was that of the painter. The Museum of course declined. Hogarth has a claim that is perhaps not generally known: he was the first of English painters (we might, indeed, write European artists) who frequently and urgently pleaded for mercy to animals in the service of man. Mr. P. W. R. Murray, London and County Bank, Chiswick, will receive subscriptions on behalf of the committee.

AN exhibition of antiquities, &c., found during the excavations at Silchester last season will be held, by permission of the Council, at the rooms of the Society of Antiquaries, Burlington House, from Monday, June 3rd, to Saturday, June 15th inclusive (Sunday excepted).

On the 20th inst. the memorial to Rosa Bonheur, the gift of Mr. E. Gambart—a bull in bronze, which we described at length some months ago—was unveiled amid much public rejoicing at Fontainebleau. The illustrious artist lived many years in the neighbourhood of the royal town.

THE Musée Communal at Brussels has just acquired an important and interesting water-colour drawing by Madame de la Tour, the celebrated miniaturist. The subject is written on the drawing itself: "Première distribution des prix de la Société des Beaux-Arts de Bruxelles, à l'hôtel de la Mairie, le 24 novembre, 1811." This work was commenced in 1811, but was not finished until 1813, in which year it was exhibited at the Salon de Bruxelles. The Mayor, Charles d'Ursel, is attended by the members of the Préfecture and of the Académie des Beaux-Arts. The students, both male and female, are represented as looking at the spectators, and not at the authorities. All the figures are apparently portraits.

It was reported at the last session of the Académie des Inscriptions in Paris that Bishop Delattre, of Tunis, a well-known archaeologist, had lately discovered in the Punic Necropolis near Saint Monique a large sarcophagus of white marble, which bears traces of painted decoration. The bishop regards this find as the most ancient and characteristic product of Punic art which has as yet been brought to light.

THOSE who are interested in Indian antiquities will learn with satisfaction some of the results of the recent visit of the Viceroy to Bijapur. The mosque which served as a *dak bungalow* has been restored to its original use. An exquisite little building used as a post-office has had its incongruous fittings swept away and its mutilations repaired. It is proposed to take in hand the tomb and mosque now occupied by the Executive Engineer, and to repair and preserve the brackets of the cornice of the great domed Gumbaz, or mausoleum of Muhammad 'Adil Shah.

LORD CURZON in his official tours is doing everywhere his best to incite the local officials and the natives to preserve not only their monuments, but also any objects of artistic interest. As an instance, a collection of antique blue china and Persian carpets that was lying neglected in a cellar of the tomb of the daughter of Aurangzeb at Aurangabad has, at his suggestion, been ordered by the Nizam to be properly stored and shown in a building devoted to the purpose, and a printed catalogue has been prepared, so that the safety of the collection is assured.

THE mosaics of the tombs in the Taj have been restored, and cypresses planted to replace those (familiar in photographs) which were cut down not long ago by the mistaken zeal of an official, who held that they obstructed the view of the monument!

MUSIC

THE WEEK.

COVENT GARDEN.—'Rigoletto,' 'Faust,' 'Tristan und Isolde.'

ST. JAMES'S HALL.—Richter Concert. Recital by Señor Sarasate and Madame Berthe Marx (Goldschmidt).

'RIGOLETTO' was performed at Covent Garden last Thursday week, when Signor Anselmi appeared in the rôle of the Duke. He has a good tenor voice, and sings with taste, though at times he is inclined to be too impetuous. M. Seveilhac, the Rigoletto, also created a favourable impression. M. Flon conducted with his usual care and decision.—'Faust' was given on the following evening, and of this familiar work it will suffice to say that Miss Eames impersonated Marguerite with charm and distinc-

tion, while M. Plançon as Mephistopheles once again proved himself an admirable exponent of the cunning fiend. M. Saleza was the Faust. The orchestra was under the direction of Signor Mancinelli.

The performance of 'Tristan und Isolde' on Saturday evening was one of special interest. M. Van Dyck was the Tristan, a part in which he appeared here for the first time. His acting throughout was dignified and forcible, and he made the most of his great opportunity in the third act. The part vocally is extremely trying, and we will not say that his rendering of the music was altogether without reproach, but it was very good. Fräulein Fränkel Claus, the new Isolde, has a voice of which the middle register is of pleasing, sympathetic quality. She sang well and acted intelligently, though in her anxiety to render full justice to the part she forced her voice, and her gestures were at times exaggerated. Miss Marie Brema distinguished herself as Brangäne. Herr Blass was more than satisfactory as the unhappy King, while Mr. David Bispham impersonated the faithful Kurwenal with his usual vocal skill and histrionic fervour. The orchestra under Herr Lohse played the difficult music extremely well; some parts, indeed, in the second act were admirable.

The first Richter Concert of the season at St. James's Hall, on May 20th, attracted a large audience, and again the eminent conductor proved himself worthy of his great reputation. He has a peculiar knack of drawing the tone from his strings, and he wields the baton with such restraint that when he wants to lay emphasis on any particular note a slight movement of the arm or hand suffices, or if a passage has to be worked up he fully understands the danger of anticlimax. Some conductors, and distinguished ones too, seem to be rehearsing in public; Dr. Richter to be watching in a fatherly manner over the men whom he has carefully trained up in the way they should go. He may not be the showiest, but, to our thinking, he is the surest of conductors. The programme commenced with the 'Meistersinger' Overture. Next came Tchaikowsky's Pianoforte Concerto in a flat minor, with Miss Katharine Goodson as interpreter of the solo part. On the previous Saturday afternoon we heard this pianist play Chopin's Ballade in a flat at M. Kubelik's concert. Her reading of the piece was not impassioned, merely passionate; while the technique was by no means flawless. Her clever, clear, and intelligent rendering of the concerto came, therefore, as an agreeable surprise. Some of the *bravura* passages required more strength, greater brilliancy; apart from this Miss Goodson deserves high praise for her performance. Her reading of the music, too, showed taste and true feeling. The performance of Brahms's Orchestral Variations on a Theme of Haydn's was altogether delightful. This is certainly one of the composer's most fascinating pieces. He was inspired by a noble theme: the skill in the variations is great, yet without any feeling of labour. Last came the 'Eroica' Symphony, which was performed with great dignity. Dr. Richter took the *Marcia funebre* just a shade faster than in former years, and to the advantage of the music.

Señor Sarasate and Madame Berthe Marx (Goldschmidt) gave the first of two recitals at St. James's Hall on Tuesday afternoon. The eminent violinist played with his usual skill and refinement, but his tone sounded somewhat thin. The Schubert Rondeau Brillant was ably performed. Raff's Sonata for violin and piano, Op. 78, the second piece on the programme, is a disappointing work. It is melodious and full of showy passages for both performers, but in writing it the composer's heart was not the agent of his hand. Madame Marx played brilliantly; the pianoforte, however, ought to have been closed. The lady was heard also in various solos, rendered with faultless technique, though perhaps somewhat mechanically. Señor Sarasate's solos consisted of Dvorák's 'Four Slavonic Dances' and some of his own difficult and showy compositions, in which he, of course, won brilliant success.

PURCELL'S 'FAIRY QUEEN.'

BY the kindness of Sir Alexander Mackenzie I have had an opportunity of examining the full score of Purcell's 'Fairy Queen,' which Mr. Shedlock has found in the library of the Royal Academy of Music. As far as I am able to judge, there can be but little doubt that the volume must have been prepared for the second (1693) version of the work, and is possibly the conducting score actually used at the performance. The contemporary binding, lettered "Op. Faire Queen," is broken; but, except for a few signs of wear at the right corners of the leaves (showing that the MS. must have seen some use), the volume is in very good condition. But the most interesting thing about it is that though the greater part is the work of one or more copyists, some portions, especially in the scene with Hymen in Act V., are almost certainly in Purcell's own handwriting. These are not mere interpolations from an earlier autograph, but the copyist has stopped in the middle of a line, leaving the composer to take up the pen for a few pages. If, as I believe, these passages are in Purcell's autograph, they throw an interesting light on his method of composition, besides settling beyond doubt the question of the date of the volume. It is to be hoped that the discovery of this score, with the recovery of much extremely characteristic music that was thought to be lost, will stimulate further search for Purcell manuscripts. It is most important that the complete edition of the composer's works now being published by the Purcell Society should present the results of an exhaustive collation of every possible authority, both printed and manuscript.

WM. BARCLAY SQUIRE,
Hon. Sec. Purcell Society.

Musical Gossip.

SIR ALEXANDER MACKENZIE concluded at the Royal Institution, on Thursday of last week, his series of lectures on Sir Arthur Sullivan, whose comic operas formed the subject of his final address. The lecturer pointed out that Sir Arthur, from 'Iolanthe' onwards, was struggling upwards as regards style, and striving to get nearer to *opéra comique* in the French sense, in contradistinction to comic opera. The public, when once attached to a certain standard of work emanating from any given man, was not easily prevailed upon to follow him when he broke fresh ground, and for this reason some of Sullivan's best operas may not have been the most successful. 'The Yeomen of the Guard' was Sullivan's favourite opera. 'The Gondoliers' he intended as a bridge leading to better things, and his attempts to increase the musical

value were continued in 'The Beauty Stone' and 'The Rose of Persia.' 'The Mikado' enabled the Germans to understand that an English composer could write humorous music. In Sullivan's last opera, 'The Emerald Isle,' there was no falling off in dramatic intention or melodic swing, and the sly humour which in former days prompted the Lord Chancellor of England to make his appearance to an accompaniment of strict fugue still caused the Lord Lieutenant of Ireland to enter with 'God save the King' hidden in the bass part. Illustrations from the operas were given by Miss Fraser, Miss Brandram, Mr. Evett, Mr. Jones Hewson, and Mr. Passmore.

THE series of oratorio services at Brixton Church concluded last Sunday afternoon, when performances were given of Mendelssohn's 'Hear my Prayer' and 'Hymn of Praise.' Mr. Douglas Redman conducted, and the choruses were well rendered by the Brixton Oratorio Choir, numbering one hundred voices. In the 'Hymn of Praise' the three symphonic movements were ably presented by the orchestra, whose playing throughout the service was thoroughly satisfactory, and Mr. Welton Hickin rendered valuable assistance at the organ. Miss Mabel Johnson, who was the soprano soloist in both works, acquitted herself well. Miss Maude Wilby sang the second soprano part in the 'Lobgesang,' and Mr. Hamilton Haysman answered for the tenor solos.

THE programme of the second chamber concert at the Queen's Small Hall, under the direction of Mr. G. A. Clinton, was one of special interest. It commenced with a fine Concerto from a Bach cantata for flute, oboe, viola da amore, viola da gamba, 'cello, violone, and harpsichord, well interpreted by Mrs. and Miss Dolmetsch, Miss Johnston, and Messrs. Wood, Malsch, Parker, and Dolmetsch. There was also a quaint Divertissement by Haydn for oboe, violin, viola da gamba, 'cello, violone, and harpsichord. Both these works, we believe, were heard in London for the first time. Mrs. Dolmetsch performed on the harpsichord a Sarabande, two Gavottes, and a Gigue with marked success. The excellent rendering of Beethoven's Trio for piano, clarinet, and 'cello in B flat by Miss Llewella Davies and Messrs. Clinton and Parker also deserves mention. The Hon. Margaret Henniker was the vocalist.

A CONCERT of ancient music in aid of the Children's Home Hospital, Barnet, will be given on June 1st at Mrs. Henry Cooke's, 20, Stratford Place, W., commencing at 4 P.M. Miss Evangeline Florence will sing songs by Mozart, Scarlatti, and Purcell; Mr. Sigmund Beel, violinist, will play Bach's 'Chaconne' and other solos; while Mr. J. A. Fuller Maitland will perform on the harpsichord Bach's 'Italian' Concerto and a Pergolesi sonata, and also take part with Mr. Beel in sonatas by Purcell and Bach.

WITH regard to Mr. Squire's letter on the Purcell score, we may add that in the *London Gazette*, October 9th-13th, 1701, there appeared the following advertisement:—

"The score of Musick for the 'Fairy Queen' Set by the late Mr. Henry Purcell, and belonging to the Patentees of the Theater-Royal in Covent Garden, London, being lost by his death: Whoever brings the said Score, or a Copy thereof, to Mr. Zachary Bagge, Treasurer of the said Theater, shall have 20 Guineas Reward."

This advertisement was repeated later, but evidently without result. The wording, however, was slightly different. In place of "a copy thereof" stood "a true copy thereof." And at the end after "Reward" was added "or proportionable for any Act or Acts thereof." The 'Fairy Queen' was produced at the Queen's (the Dorset Garden) Theatre in 1692, and repeated in the following year with the "alterations, additions, and several new songs" of the revised play published by Tonson. Portions of the music are to be found in the 'Select

Songs' published by the composer himself, in the 'Orpheus Britannicus' published by his widow, also in various manuscripts; but the loss of a work containing some of Purcell's finest music has always been greatly deplored. A complete score, however, has fortunately just been found in the library of the Royal Academy of Music, and there is strong internal evidence in favour of its being the actual score used for the performance or performances of 1693. Inside the volume are the names of R. J. S. Stevens, the well-known glee composer and Gresham professor, and William Savage. This old volume was bequeathed, with other valuable music belonging to the former, to the Royal Academy of Music. Now Stevens was organist of the Charterhouse and pupil of Savage, also organist there; and Savage was a pupil of Dr. Pepusch, also organist of the Charterhouse. There is a quantity of music (printed and manuscript) by the last named in the library of the Royal Academy of Music, and Mr. F. Corder, the curator, is inclined to think that much of it, including the score of 'The Fairy Queen,' came originally from Dr. Pepusch's library. It is curious that the latter came to London about the year 1700, and was soon associated with the "Theater-Royal in Covent Garden," i.e., Drury Lane Theatre, the connexion of which with the Dorset Theatre was of the closest. He arranged the tunes for 'The Beggar's Opera' in 1727, and Dr. Cummings, in his 'Life of Purcell,' states that "If Love's a sweet passion," one of the songs in 'The Fairy Queen,' was "adapted to words by Gay for 'The Beggar's Opera.'" Dr. Pepusch may have found that song in the 'Select Songs' mentioned above. But he may have seen it in 'The Fairy Queen' score itself, put into his hands possibly with a view to arranging for a fresh production of the work.

ON May 9th at Vienna there passed away a composer who formed a link with a far remote past. This was Godefrey de Preyer, born in 1807, two years before the death of Haydn and the birth of Mendelssohn. Already at the age of ten he was famed for his organ playing. He was born at Hausbrunn (Lower Austria), and in 1823 went to Vienna and placed himself under the famous theorist Simon Sechter. It was he who, in 1828, persuaded Schubert to study counterpoint with the same master, but after four lessons Schubert sickened and died. More than fifty years ago Preyer was appointed organist of St. Stephen's, Vienna, a post which, in spite of his advanced age, he held up to the time of his death. He wrote operas, an oratorio, four masses, and many songs which at one time enjoyed considerable vogue.

Le Ménestrel states that a prize of 120*l.* has been offered by a pharmaceutical society at Milan for the best popular life of Verdi. The book is to consist of about three hundred octavo pages. The competition is open up to January 27th, 1903, the second anniversary of the composer's death.

M. PAUL TAFFANEL, the distinguished conductor of the Société des Concerts du Conservatoire at Paris, has resigned his post. The members of the executive committee have been unable to persuade him to reconsider a step which the state of his health rendered necessary.

THE German Reichstag having rejected the proposal of the Government to extend the period of authors' rights from thirty to fifty years, Frau Cosima Wagner has addressed a circular to the 397 deputies, arguing in favour of the longer period. Among other things, she says:—

"I do not hesitate to confess that I am only concerned for 'Parsifal,' and my sole request is for the protection of that work. It was the desire of Richard Wagner that his theatre should be erected on the hill at Bayreuth, and that only there should 'Parsifal' be performed."

And later on:—

"If envied, we [*i.e.*, the Wagner family] will abandon the revenues which would be derived from an extension of our rights; but we beg for the definite protection of 'Parsifal.'"

A MONUMENT to Ole Bull, the distinguished Norwegian violinist, was on May 17th unveiled at Bergen, his native place. The statue is the work of the Norwegian sculptor Stephan Sinding, brother of the composer Christian Sinding. Dr. E. Grieg provided music for a poem written specially for the occasion, and it was performed by a choir of three hundred singers under his direction. Dr. Grieg has always been an ardent admirer of Ole Bull both as a man and as an artist.

THE Seventy-eighth Lower Rhenish Festival will be held at Cologne, May 26th to 28th, under the direction of Dr. Franz Willner. The programmes will include, among other works, Beethoven's 'Missa Solemnis' and 'Choral Symphony,' Bach's cantata "Gott der Herr ist Sonn und Schild," Berlioz's 'Te Deum,' Liszt's 'Tasso,' and Herr R. Strauss's symphonic poem 'Don Juan.'

PERFORMANCES NEXT WEEK.

MON.	Royal Italian Opera, 'Faust,' 8, Covent Garden.
TUES.	Mr. Sterling Mackinlay and Miss M. Elliot's Vocal and Piano-forte Recital, 3, Salle Brard.
—	Royal Italian Opera, 'Lohengrin,' 8, Covent Garden.
WED.	Kubelik Violin Recital, 3, St. James's Hall.
—	Royal Italian Opera, 'Tannhäuser,' 8, Covent Garden.
THURS.	The London Octavo Concert, 3, St. James's Hall.
—	Royal Italian Opera, Covent Garden.
FRI.	Royal Italian Opera, Covent Garden.
SAT.	Miss Agnes Witting's Vocal Recital, 3, St. James's Hall.
—	Royal Italian Opera, Covent Garden.

DRAMA

THE WEEK.

COMEDY.—'The Sacrament of Judas,' a Play in Three Acts. By Louis Tiercelin. Translated by Louis N. Parker.

OFTEN as dramatists are called upon to abridge or condense their work, the cases are few in which they are asked to expand it. Such has, however, been the hap of M. Tiercelin, who, after giving to the English stage on October 9th, 1899, a play in one act entitled 'The Sacrament of Judas,' has now converted it into a three-act piece, of which the original work forms the conclusion. If, as has been often said, though we are not prepared to accept the statement, one of the most commendable methods of producing a play is to work back from a termination already obtained, no special difficulty has attended M. Tiercelin in what, after all, is an unfamiliar task. A noteworthy feature in the new rendering—that the early acts are weaker than those by which they are succeeded—may well be regarded as an advantage rather than a defect, since a good play should rise to a climax. It is more nearly an objection that the pleasure of the spectator is diminished by the manner in which the way is paved for the final sacrifice. What came previously as a grateful shock is now seen almost from the outset to be inevitable. M. Tiercelin works in the right spirit, and must necessarily, when his piece is in three acts, pave the way in the first act for the third. As it originally stood we saw the combat for the love of a girl between a village schoolmaster (an ex-priest and a half-republican) and a proud and dissolute noble, and admired the way in which the latter brought on his adversary the full weight of early environment, compelling him to respect vows he had ceased to think obligatory, to abandon deliberately purposed and ingeniously wrought schemes of vengeance, to save the life he had sworn to take, and in the discharge of a mission now absolutely saintly

to accept martyrdom. The situation thus obtained was strong, and, granted the place and season—Brittany in 1793—convincing. Its presentation left one touched and awed; and for the profound impression caused the sudden conversion, or reconversion, of the priest was largely responsible. Whether the effect is equally vivid when we are admitted to "see the very pulse" of the scene we are even yet unprepared to say. One thing at least M. Tiercelin has done. He has kept the scene in his beloved Brittany, the atmosphere of which he has reverently preserved. His additions are those precisely to be expected when he undertook the task of expansion for which he is but secondarily responsible, seeing that it was thrust upon him. He has in his first act gone back to the period when the convents were thrown open and the inmates disbanded, has depicted the last religious services in the priory of Kermaria, and the riots by which the banishment of the monks was followed. He has in a second act shown the secret observance of religious ceremonial, and depicted the excesses—justifiable enough—of the peasants upon those by whom they have been betrayed. The circumstances in which Jacques Bernez, ex-priest and present schoolmaster, becomes an inmate in the house of Jean Guillou, which also affords shelter to the Count of Kervern, the proscribed royalist, are also presented, and the curtain then opens on the third act, which, so far as we can see, differs in no respect from the original play. The work thus constituted is powerful, imaginative, dramatic, and impressive. It owes much to the presentation of the hero by Mr. Forbes Robertson, which is in that admirable artist's best style. It is difficult to imagine a performance more picturesque or conveying the idea of a more plenary possession and inspiration. Mr. Ian Robertson gave a good picture of Chapin (the representative of the people), and Miss Gertrude Elliott was tender and pleasing as Jeffik Guillou, the solitary female character.

ON "VLORXA" IN 'TIMON OF ATHENS.'
III. iv. 112.

THIS mysterious word—"an apocryphal name which has been a whetstone to the sagacity of commentators" (Schmidt)—is, I think, at last satisfactorily accounted for. My theory, at least, is that the word as it stands is nothing more than a running together by the printer of four words—two being numerals and one a contraction—into the mystic crux *Vlorxa*. Let us divide it—*VII-or-X-a*. The only question is as to the *a*. This I take to stand for *or*=other. Thus the *Folio* makes Timon say to his faithful Steward:—

Go, bid all my Friends againe,
Lucius, Lucullus, and Sempronius Vlorza: All,
Ile once more feast the rascals.

What Shakespeare meant Timon to say was this:

Go, bid all my friends again,
Lucius, Lucullus, and Sempronius:
Seven or ten other, All!
I'll once more feast the rascals.

As the printer could not make out the (probably close-written) numerals and contraction, he printed quite faithfully what he took to be a Greek name. The contraction *or* for *other* is still in common use, and, written carelessly, closely resembles the loosely written Elizabethan *a*, in which the stroke often stood out from the *o*, though joined at the top. At first, on seeing the resemblance of the *Folio* spelling *Vlu* to *VII*, I imagined that the *a* must have

stood for *adde*, or for *n=nomina*, and that it was a stage direction: the actor was extempore to add seven or ten more names, mere feigned names, for the list of guests; but I prefer to take the *a*=other, and to regard the interpretation of the crux as adding four words to the speech, instead of a stage direction merely. Seemingly the line Shakespeare wrote was

Lucius, Lucullus, and Sempronius: VII or X or: All,
and Shakespeare's "less Greek" is not illustrated by this "apocryphal name" any longer.

Yet another arrangement of the recovered words might be

Seven—or ten—or all! I'll once more feast
The rascals!

HAROLD LITTLEDALE.

Dramatic Gossip.

IN a month's time the management of the Savoy Theatre will pass into the hands of Messrs. William Greet and E. C. Engelbach, who purpose maintaining the traditions of a house the old associations of which have been suddenly broken.

THE forthcoming revival at the Lyceum of 'Charles I.,' which begins on June 24th, will be the first for something like a decade.

THE run at the Apollo Theatre of 'A Cigarette-Maker's Romance' has now terminated, and 'The Only Way' is this evening revived. This in turn will give way to the long-promised historical play of Mr. Freeman Wills, the title of which, as at present arranged, is 'Through Deep Waters.'

'A LADY FROM TEXAS' is the title of the new play by Mrs. T. P. O'Connor, to be produced on Saturday next at the Great Queen Street Theatre, now to be called Penley's Theatre. Miss K. Cheatham, an American, will play the heroine.

'A ROYAL RIVAL,' a new version by Mr. Gerald Du Maurier of 'Don César de Bazan,' by D'Ennery, Dumanoir, and Chantepie, first produced at the Porte Saint Martin in 1844, was given on Monday at the Coronet Theatre, with Messrs. Lewis Waller and Mollison and Miss Lily Hanbury and Miss Haidée Wright in the principal parts.

It remains doubtful whether permission will be accorded by the censorship to include 'Sapho' in the repertory with which Madame Réjane will appear at the Coronet Theatre. 'Ma Cousine,' 'La Course du Flambeau,' 'Lolotte,' and 'La Parisienne' are likely to be seen, as well as 'Madame Sans-Gêne.'

THE first act of Mr. Stephen Phillips's 'Ulysses' is now in the hands of Mr. Tree, and the play is understood to be nearly completed.

TO CORRESPONDENTS.—W. H. B.—A. W.—W. F. S.—F. H. C.—received.

M. DAWSON.—No notice has appeared.

L. H. S. BRODZKY.—From foreign papers.

No notice can be taken of anonymous communications.

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